

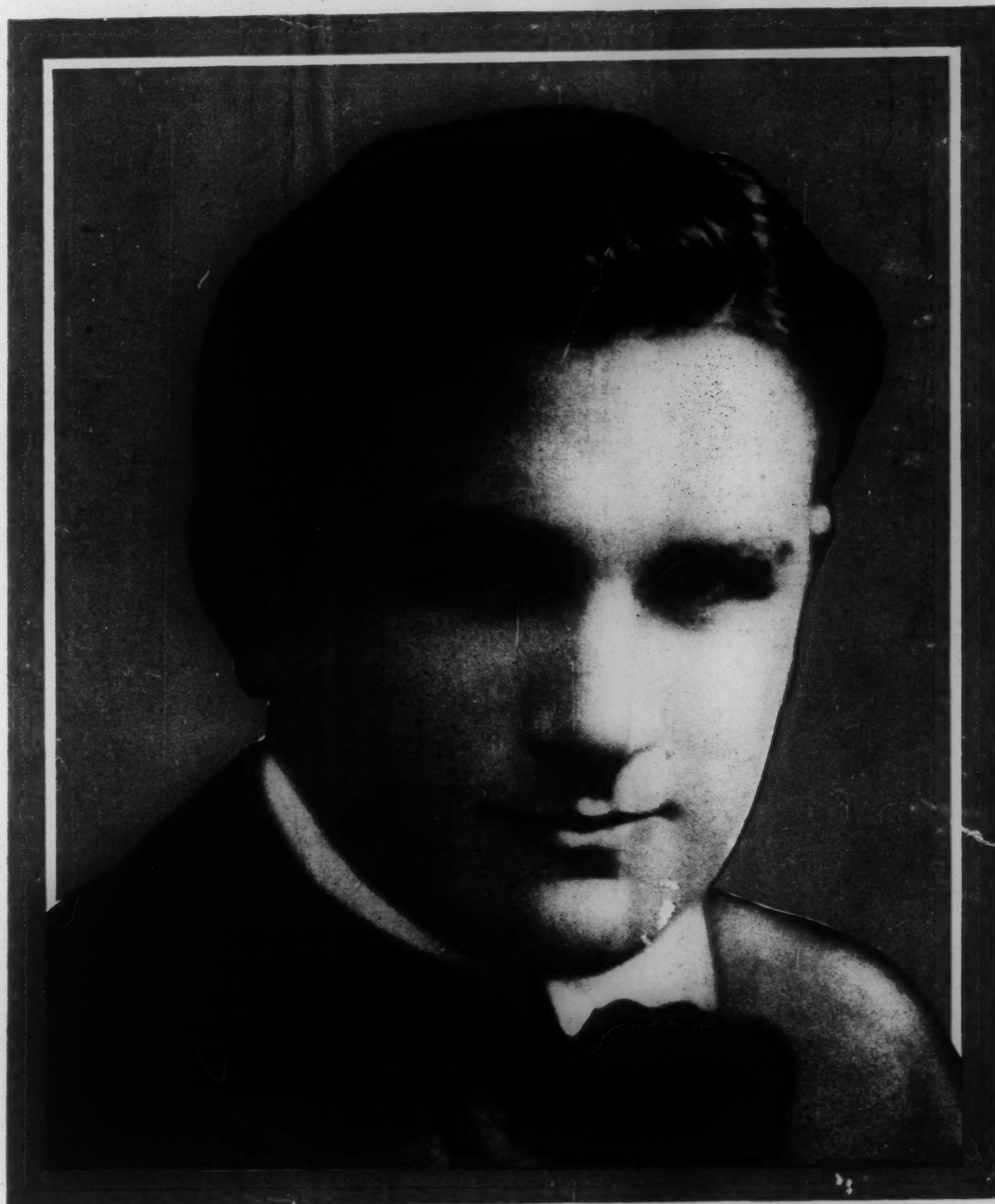
57
BROADWAY BUZZ

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OCT. 2, 1920

Mirror

THE SCREEN AND STAGE WEEKLY



TOM BURKE

Irish Tenor—Star of the Royal Opera, Covent Garden, London, Makes His American Debut Oct. 3rd at the Hippodrome, Under the Direction of William Morris.

Letters of Heloise · In the Song Shops

Three Girls Wanted To Appear In Movies!

with the Universal Film Co.

BE one of the three girls who will enjoy a luxurious trip across the United States with a contract to appear in Universal Pictures at a handsome salary when you reach Los Angeles.

Do you want to be?

Then write today to the Contest Editor of Dramatic Mirror for full details of this most unusual contest which is open to all girls.

Particularly should this contest appeal to the girl who has already had some experience in theatricals as she undoubtedly realizes how hard it is to secure a contract with one of the leading producing companies.

Not only will the three with highest honors receive prizes but the unique conditions and easy terms of the contest practically assures every girl of a worth while prize. Beautiful indestructible Nataline Pearls worth from \$25.00 to \$85.00 the strand can be won with little effort by every girl who enters this contest. Ask your jeweler to show you a strand of the "Milo" quality, genuine Nataline Indestructible Pearl so that you may see for yourself that the pearls are the kind you have always wished for.

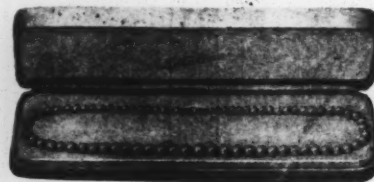
Other big movie stars have entered stardom through an opportunity such as this? Why not you?

These Beautiful Nataline Pearls

Every girl will have the opportunity of winning a strand of these wonderful pearls with only a slight effort. Ask a jeweler to show you this prize.

MILO

This quality of Nataline Pearls, known as the Milo, is an exact duplicate of the genuine worth thousands of dollars. Its regular value is \$25.00 in any retail jewelry store. **AND—**



THIS IS THE LEAST VALUABLE PRIZE WE OFFER

**Use
This Coupon
To-day!**

**Contest Editor
Dramatic Mirror, 133 West 44th St., N. Y. C.**

Please send me full particulars about your screen contest without obligation on my part.

Name.....

Address.....

City.....

State.....

Overheard in the Lobby

WILL ROGERS
IN
THE STRANGE



"MY LORD BUT HE'S HOMELY, GERT"

"SAY NELL, IF I COULD FIND A MAN LIKE HIM—
HONEST HE MAKES ME SICK OF
THESE 'HEROES' "

"WHERE'S YOUR HANDKERCHIEF, JIM
MINE'S SO WET—
HE'S SO LIKE YOUR FATHER
WHEN YOU WERE A LITTLE FELLOW"



"Say DAD — IF I HAD A PONY LIKE THAT
MAN'S LITTLE BOY,— AND YOU HAD
A HORSE AND WE HAD SOME ROPE -- "

"TELL YOU WHAT, MA, I WOULD'NT
HAVE MISSED THAT PICTURE
FOR A FARM —THE WHOLE
FAMILY COMES HEREAFTER
WHENEVER WILL ROGERS
COMES TO TOWN — "



A new type of star—so new that at first audiences
gasped. That man a hero! That homely, awkward
man!

Will Rogers has gone straight to the hearts of
America.

That same uncouth simplicity—that dry whimsical
humor—that great-hearted tenderness that made
Abraham Lincoln the most beloved American.

It was Goldwyn that discovered Will Rogers. Quick
to read the public's desires in stars and in stories
—Goldwyn produces the pictures you always enjoy.



GOLDWYN PICTURES

Popular with Stage and Screen People

The coffee league
to bat in



It may be a "bush" league but it's the bush that grows the right berry the berry that suits both the cup and the lip.

Borden's Coffee condensed with Milk and Sugar has that rich coffee-berry flavor smoothly blended with rich country milk and pure sugar.

It's always ready to serve by adding enough boiling water to make each cup suit the individual taste.

No waste, no grounds and no bitterness from over-boiling. One can contains the "makings" for fifteen or twenty cups of delicious, aromatic coffee—coffee to please the coffee connoisseur. It's coffee with that rich "cream and sugar" taste.

Coffee
without
waste



THE BORDEN COMPANY
Borden Building New York City

Borden's Coffee

Condensed with Milk and Sugar



The Illusion of Refinement

would be destroyed by a hairy skin. Long ago a famous French chemist, Dr. X. Bazin, provided the means to banish this reminder of our jungle ancestry. His depilatory, X-BAZIN, cannot be improved upon. It is a fragrant powder, antiseptic, non-irritant; quick and thorough in effect. Satisfaction or your money back.

50c and \$1 at drug and dept. stores. The new, economical \$1 size includes complete mixing outfit. Send 10c for TRIAL SAMPLE and booklet.

HALL & RUCKEL,

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X-BAZIN
Famous FRENCH Depilatory
for removing hair

Angelus Cleansing Cream

An Extraordinary Cream

ORDINARY cleansing creams are—just ordinary. ANGELUS is a LEMON cream, the creation of Louis Philippe. It removes make-up most effectively; it softens, whitens and clarifies the skin.

Theatrical folk everywhere like it, use it, tell their friends about it because it soothes and cools as it cleanses.

Book yourself for a long run with "Angelus" and know the comforting satisfaction of having a cream that fulfills every expectation.

4 oz. jar (single strength) .50
Half pound tin (single strength) .90
One pound tin (single strength) 1.50

Angelus Rouge Incarnat

Light or Dark

The bloom imparted by this delightful rouge stays on—won't rub off—and looks perfectly natural even in the all-revealing glare of the spotlight

Price 50 cents.

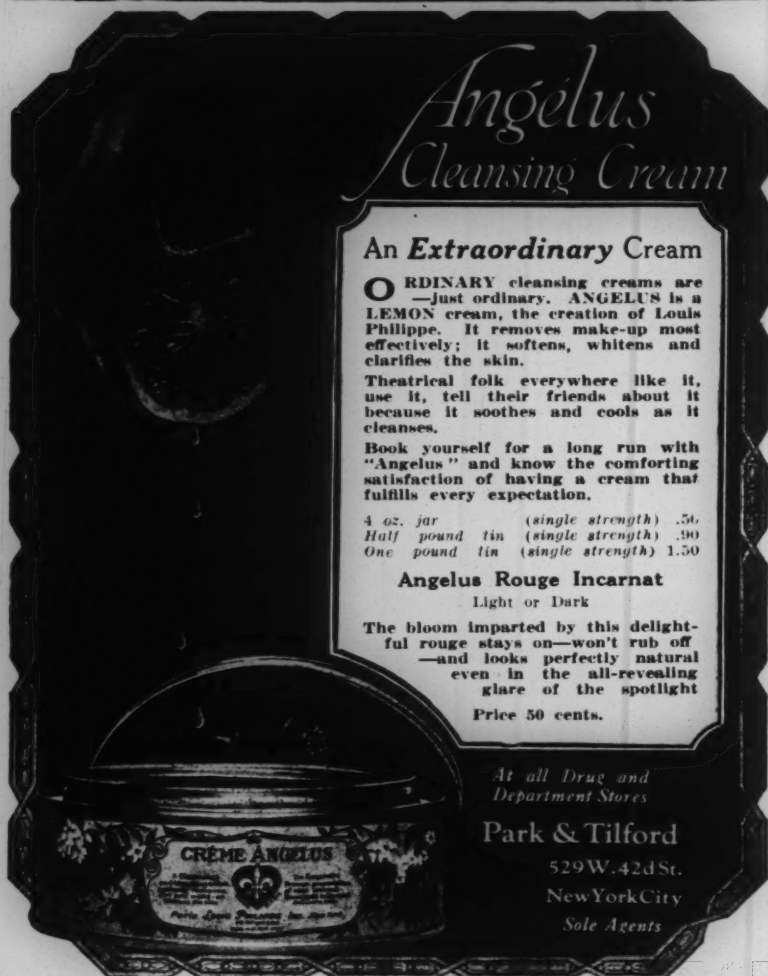
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ONE—Supply you with a complete list, giving name, address, seating capacity and whether pictures, drama or vaudeville are run in every theatre in the country—and keep it up to date with monthly supplements.

TWO—Place your proposition before every one in any way connected with the Theatrical or Motion Picture Industry and keep it there for at least three months.

THREE—Send you daily reports, giving names and addresses of those in the market for your goods.

Published by

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133 W. 44th St.

New York



BARBER RESILIENT

(Demountable Rim)

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METAL WHEELS

Are Acknowledged
Strongest

BARBER DISC STEEL WHEELS

Combine Strength and Resiliency

Strength—
practically indestructible.

Resilient—
load centered on hub carried
on both compression and sus-
pension—a revelation in easy
riding qualities.

Demountable—
rims of standard types, proven
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Weight—
practically the same as wood
wheels.

Appearance—
graceful—substantial—dis-
tinctive.

Cleanly—
only a flat surface to wash.

Economy—
avoidance of road shocks
lessens possibility of injury to
tires, springs, etc., also adds
regularity to fuel feed.

Speed—
plain surface lessens air re-
sistance.

Accessible—
Tire valve reached without
bodily contortions or annoy-
ance of trap doors.

Adaptable—
replaces wood spokes, utilis-
ing regular wood wheel hub
assembly.

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The Parisienne Accepts the Nataline Pearl as the Genuine—

A fashionable Parisienne is in-
variably careful in her choice of
gems. Monsieur Nataline's latest
creation has solved Madame's
pearl problem.

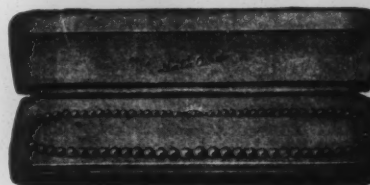
Today, Madame may wear her
Nataline pearls with the feeling
of security, in knowing that they
cannot be distinguished from the
strand worth thousands.

The most exclusive jewelers of
Paris display Nataline Pearls
which are exact reproductions of
the originals kept in their vaults.

NATALINE PEARLS

A Jewel Masters Final Achievement

From \$35 to \$500 the strand



MILO

This duplicate of the gen-
uine has puzzled experts. It
is truly an achievement.

In beautiful velvet case and
gold clasp—21" length, \$30
—with diamond clasp, \$50

Nataline Pearl Co.—15 Maiden Lane—New York City

By Leaps and Bounds THE TATLER

America's Breeziest Magazine

is forging to the front in the
fast field of magazines of fun,
fact and fiction.

Its increasing speed in news-
stand sales and in yearly sub-
scriptions is nothing less than
phenomenal.

The price is now 15 cents,
with unlimited takers. Thou-
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month, consider it their best
bet when they want unusual
songs, stories and pictures of
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The Tatler is a winner. Back
it now while the price is only
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pleasure investment.

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Enclosed herewith is One (\$1.00) Dollar for which kindly enter my
subscription for "THE TATLER" for One (1) Year.
Yours very truly,

Name
Address



HARRY K. MORTON and ZELLA RUSSELL

Scoring an unprecedented personal triumph in the Knickerbocker theater success "The Sweetheart Shop" in which Morton does marvelous acrobatic dancing and Miss Russell wears a number of very stunning gowns

Broadway Buzz

FROM LOUIS R. REID

"**W**HERE do the men eat? In the cellar?" asked the Fifth Avenue stroller of his friend as he read on the windows of a second floor the sign LADIES LUNCH and on the windows of the floor below CHILDS.

A Battle of Words

Mr. Gerard writes "My Four Years in Germany" and Von Bernstorff counters with "My Three Years in America." Gerard's words may outnumber von Bernstorff's but Von Bernstorff's, I'll wager, take up more space.

Refer to Walter Kingsley

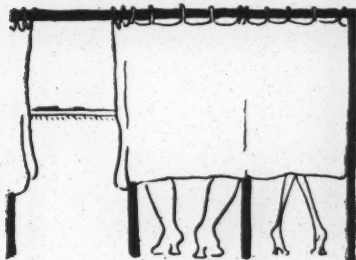
Sir: As the Weehawken Bugle is running a contest offering 8,000,000,76 marks as a prize for the most perfect vaudeville bill, I was thinking that I would tip you off before any of the New York publications see the enormous value of such a contest and beat the Mirror to same. I have picked a vaudeville bill of exceptional merit which I should think would win first prize. It is one of super excellence inasmuch as each act is distinctly original in itself and is an entertainment which should please both old and young as well as the blind and deaf. I was hoping I could find an act of Swiss bellringers also but they seem to have disappeared along with cheap "Mcker." As there is no doubt that I will win the prize, which I know you will not be able to resist offering, you can mail same to me care of Postmaster, New York, as then I won't get it so quick, and hence will have that certain feeling of anticipation which is so rare these days of commonplace and ordinary going-on.

The bill I submit is as follows: ROBINSON'S ELEPHANTS, CAPT. BETT'S SEALS, HAPPY JACK HILL'S CIRCUS, FINK'S MULES, CAMILLA'S BIRDS, GENERAL PISANO, ANNA EVA FAY, JOHN H. PATTEE AND HIS ORIGINAL COMPANY OF OLD SOLDIER FIDDLERS.

Herb Crooker.

Watch Indiana Grow!

Indiana politicians were always shrewder than those of any other locality. They believe in the law of



compensation. They give women the vote, but they exact their price. And what is that price? A law which provides for eighteen inches of what Massachusetts calls limb to be displayed below the doors of the voting booths. Quick, Senator Watson, the ice bags!

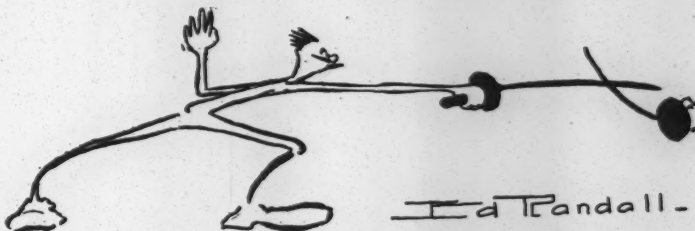
Oh Georgie, Georgie Cohan
Once known as Broadway's own
Did you go with blinders
Into the betting zone?

'Tis said the city fellow
Knows all life's wicked ways;
But this is merely so, I think
In Cohan's Broadway plays.

L'Envoi
"Genius and the Crowd."

BERNIE.

The world's record for continuous pop-gun firing goes to Colonel Harvey.



Gone are the moments of diamond romance;
Slow is the heart-beat within us.

Ch, for a Tinker-to-Evers-to-Chance!
And Barry-to-Collins-to-McInnis!

—F. P. A. in the Tribune.

For past combinations I don't care at all;
Of the present I'm now in the grip.

My hearts beats with joy when I read
of baseball

"Double play—Peck-to-Pratt-to-Pipp."

Wilhelm Always Knew

how to keep the world in suspense. A fresh manifestation of this knowledge is his decision to make a new will. We would all like to know what is in that will thought we might guess the truth if we wanted to. "I hereby bequeath," it undoubtedly



reads, "My 48 helmets, my 67 pairs of spurs, my 126 pairs of boots to the former officers of the Prussian Guard who served me well and faithfully; my steins and saddlery, my ribbons of decoration from the Kings of England and Italy and the Czar of Russia, my medals and 456 swords to the sons of the House of Hohenzollern; my 268 revolvers, my 49 rifles, my 1834 uniforms to the former officers of the Death-Head Hussars, the former princes of the Houses of Brunswick and Saxe Weiningen; my god who did not serve me well and faithfully, I bequeath to Herr Ebert, a saddlemaker who is now the so-called President of the German people."

A poster advertising the show "Jim Jam Jems" is an enlargement of a former Vanity Fair cover. To make the score even, Vanity Fair will now have to reprint an article from a former issue of Jim Jam Jems.

Good News from Geneva

One or two archduchesses are employed as ladies' maid, An archduke has entered trade as junior clerk.

Eighty members of the Hapsburgs are now in low estate
And all of them have got to go to work.

The Battle of Coogan's Bluff was fought within the lengthening shadows of a late September day. Captain McGraw led his soldiers of swat to their positions beside the gates. A formidable army of veterans and recruits, possessing punch and personality! He knew that his enemy would attempt to storm those gates and capture the vantage points within. The enemy bearing, as if to deceive



McGraw, the meek like name of Lambs, pressed on. They, too, possessed punch and personality and they were veterans of many wars. The clash came—terrible in its casualties and horrors. One by one Lambs hurled themselves at the gates and one by one were hurled back. They could not enter. They could not take a single one of the strong entrenchments. Why? Because Captain McGraw had learned a lesson from Verdun. He had uttered at a critical moment those magic words:

"They Shall Not Pass"

Broadway Primer

Q. What is meant by the expression "not so good?"

A. A joke that has either been used before or one that particularly seems forced.

Q. What is an example?

A. When a henpecked husband as in "Marry the Poor Girl" says to another character "My wife has made up our mind."

"There is a comforting thought in the very little of 'The Tavern,'" observed H. P. C., "and under the circumstances it dare not be dry to the point of boredom."

Once Upon a Time

Has Mary Garden's press agent become a victim of lassitude? Her annual story for this year was a brilliant one—all about her drowning. This time, the story was a real one, but no one seems to have paid much attention to it, evidently under the impression that it was fiction. Is not fiction always more interesting than the truth if the proper press agent does the writing?

A Boom in the Typewriter Industry

"Charles Hardenburg, of Trenton, N. J., who wagered with a friend that he could spend ten years on an island without the companionship of man or woman, returned to civilization this week after spending ten years on Watts Island in Chesapeake Bay, with only the sands and his books for company." (News item.) I'll wager with a friend that fifteen musical comedy librettists, fifty playwrights and 150 contributors to the Satevepost have been given a new inspiration.

To Be Near Beer (Third Can-to)

In the grill room of the Frontenac Looking eastward to the sea, Bringing cash to Quebec's coffers— It is there that I would be.

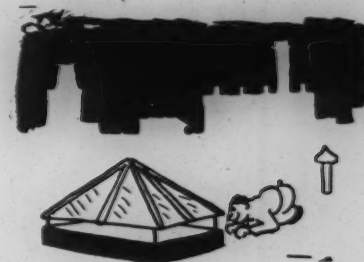
After all, Babe Ruth hasn't caught up with Heinz. . . .

Life Is Reel, Life Is Earn! Rest

to a movie press agent whom we met the other day. We happened to refer to the trouble in Ireland. And he rejoined: "Why doesn't President Cleveland do something about it?"

And What Is Super-capacity?

Press item from Margaret Anglin: "Due to the super-capacity of business that Margaret Anglin is doing at the Frazee Theater in 'The Woman of Bronze', she has decided to give an extra matinee on Columbus Day, October 12th." Meaning, of course, that patrons will hang to the fire es-



cape and peer through the windows and the skylights, if necessary, to see the performance.

What truth is there in the report that some of the prima donnas of the opera are trying the MacSweeney treatment as an aid to pulchritude?

Not Much Progress, After All

Politicians have become statesmen, drummers have become traveling salesmen, press agents have become press representatives, shows have become plays, movies have become superlatives, janitors have become superlatents, stenographers have become secretaries, speeches have become addresses, but Przasnysz remains Przasnysz.

"150 Theaters Planned for New York." (News item.)

150 more theaters on a critic's mind.

Oh ho, and a bottle of ink!



BEBE DANIELS Winsome star of Realart Picture whose latest picture is called "You Never Can Tell"

DRAMATIC MIRROR

Serial Life—By Juanita Hansen

One River After Another

WHEN I look back to about five thirty (that was my age at that time and I can still make it in one look)—no, I am not going to say that I expected to be a star some day or that my ambition was to be an actress. I didn't know the meaning of either word. What I started out to say was that at exactly that time I went in training for serials. Of course, I didn't know it, nevertheless my training started then.

You see, it was this way—and by the way I am going to relate something now that every press agent for every company that I have been with has turned down and said it was no good for news stuff. I believe those were the words they use, and I have had an unconquerable ambition to see it in print since the first time a press agent came to me and said "Tell me something about yourself." so I hope they will all read this.

Well, as I started to say I was five and a half years old when my real

Serial Training Started

It was a very simple start, in fact, I suppose many others have had the same sort of training and perhaps at an earlier age, but it hasn't stood them in so good stead in later life as mine has. I ventured into this bit of training without any forethought or prompting. I simply lost my balance and fell into the river. Cinematographically, I have fallen into what seems to me every river in the world. If I didn't fall into them I was pushed in, chased in, toppled in or managed to get acquainted with them in some freak way.

I don't suppose, however, that is sufficient to make one available for serials, but it taught me just one other thing, "Things weren't as bad as they seemed." While I floundered about in the river for a while feeling certain that I was gone, when I stood up it only came to my waist as little as I was, so everything seemingly dangerous or labeled dangerous by elders somewhat lost its edge for me—I remembered the old river.

Once in a while when I sit around talking to myself, I say, "Well, Juanita, you're a star, where's your temperament that is supposed to go with stardom?" I search and

Simply Can't Find It

I suppose I am a sure enough star. I find my name in electric lights over theaters, on big billboards in the advertising and those many other modes of advertising that proclaim one a star, still I don't feel as though I should rare up as they say out west and order lavender weather for tomorrow. I don't believe I have developed one of those crepe de chine souls. Way back when I was playing bits, my that seems distant, I recall several ninety horsepower temperaments that ranted about the studios they sort of looked ridiculous to me then. No they weren't serial temperaments, I don't believe there are any.

You can't lay claim to much temperament when you are thrust into the cold waters in early November or late April, or have a full sized lion or some other animal chasing you about—well about a block and then find the camera man forgot to load his camera. Nope, you simply can't have temperament in serials. You have to like danger and near danger, or whatever you are called upon to do and at the same time you dare not forget to act. You have to have a

Double Tracked Mind

with one track you are wondering if the wild animal is far enough behind you and with the other you are try-

give it to me in some other way. Well I have lost several good bets which goes to prove that I have misjudged their imagination.

Of course, I'm human and once in a while would like to chuck serial making and try my hand at features. I have had several tastes of it and when I look back I know that when I was in the midst of a feature I wanted to be doing serials I suppose that's just our

Contrary Human Nature

No, please do not blame it on the woman in me. I know men have the very same feeling. They have told me so.

It seems that in working in serials

Jersey. I love Jersey, and don't see why so many people joke about it.

Being a star doesn't only mean hard work before the camera. My, how I dreamed of the days when I should be the starred player in pictures. It seemed like the next step to heaven. However, I still find myself very close to good old terra firma, but with a lot of good hard work in front of me for which I worked hard.

I envy men in a way when it comes to playing in pictures. Their wardrobe is so simple. A suit for every day in the week, whereas woman must have at least a half dozen to a dozen dresses for each day of the seven, and then a dozen or more for good measure, all of which means endless shopping, visiting modistes, milliners and an endless line of stores.

One thing that has struck me rather forcibly as I have progressed is the increase in my mail. From a mere handful a week it has grown beyond proportions and it is getting so that the letters I receive from foreign countries are almost equal in number to those I receive from my home friends. And they come in every language in the world. I know that every player loves to receive them. They in a way take the place of the applause the stage offers. To me, however, they seem to mean a little more than that because it requires more trouble on the writers part to indite a letter to me than it would be merely clap his hands together in appreciation.

I have found that

Work Here Means More

than work on the coast. Out there, in producing a picture, we did not work with as much speed.

After a good hard tussle all day with work at the studio I like to loll back in a comfy chair and

Read Biographies

I believe I have read hundreds of them ranging through all the ages. While it is a recreation for me I find that they also help me wonderfully in my work. I discover so many different characterizations which I can sometimes inject into my work. While the range of characters I am called upon to play is very wide I never feel at a loss to interpret them, somewhere or other I have tucked them away from the books I have read. But, of course, there must be some play and play I do anything that any one else will play with me, even to inveigling the little girl next door into a game of jacks occasionally.

And for a vacation I pack a suitcase with knock-about clothes, hop into my car and drive and drive and drive until I hit a place that I feel is the arcadia I have been looking for and lose myself for several weeks, fishing, roaming through the woods and doing just what I want to do, knowing that no one is going to tell me to jump in a river, and that there are no lions to chase me.



JUANITA HANSEN

The popular serial star now working on "Roaring Oaks" with George B. Seitz for Pathe

ing to remember the directors instructions. You know when you start making a serial that you are going to be very nearly dead in every other reel. My only fear is that the scenario writers will some day run out of different ways to die. When I read of a suicide or a murder or death that is different in the paper I usually lay a little wager that the eagle eye of the scenario writer has not missed it, and if he doesn't serve it up to me in the fashion the paper described, he will camouflage it and

We Cover More Ground

than in a feature production. There are all the interior scenes to "shoot" in the studios and for exteriors we travel all over the country. You see, some scenes are to be laid in foreign countries and some are "water" scenes, so we must hunt up the right locality for our work. I don't believe there is a spot that we haven't covered in Westchester County and Long Island and sometimes we are even forced to go to



BLANCHE SWEET

Well loved star of Cinema whose latest picture for Pathe, "Help Wanted—Male," ranks with her best work to date before the motion picture camera. Miss Sweet is now at work on her next picture which will be called "That Girl Montana"

THE NEW PLAYS ON BROADWAY

"THE TAVERN"

George M. Cohan Plays
Another Joke

Play in two acts, by Cora Dick Gantt. Produced by George M. Cohan, at the Cohan Theater, Sept. 27.

The Tavern Keeper's Son... Philipps Tead
The Hired Girl... Wanda Carlyle
The Tavern Keeper... Dodson Mitchell
The Hired Man... Spencer Charters
The Vagabond... Arnold Daly
The Woman... Elsie Rizer
The Governor... Morgan Wallace
The Governor's Wife... Lucia Moore
The Governor's Daughter... Alberta Burton
The Fiance... William Jeffrey
The Sheriff's Man... Joseph Guthrie
The Sheriff's Other Man... William Gaunt
The Attendant... Joseph M. Holicky

The happy anticipation with which the first-night audience gathered at the Cohan Theater Monday night was but partly fulfilled. And all because Mr. Cohan's mirth was too boisterous for the idea embodied in the play. Mr. Cohan once more, plays a joke—a joke on the public, on the critics, on the actors, but principally on the drama, and before he has finished he has set inevitable comparisons with his other jokes. And his other jokes come off best.

"The Tavern," however, is undeniably entertaining. It aspires to Barrie, to Shaw, to Marcin and Mack. And finally it aspires to Cohan. All of which makes it a jumble of meaty and frothy ingredients, but a jumble nevertheless confusing to the taste. For instance, one theatergoer, his imagination caught with the suggestion that here was a play in which a symbolical figure of drama romped about, jesting and philosophizing upon the life below and outside of him would resent that this figure at the end is but a harmless lunatic. Whereas, another intolerant of any whimsicality or fancy, would welcome the disclosure that the interplay of characters and situations was but the diversion of a harmless but remarkable lunatic.

"The Tavern" was long in getting under way, though most of the characters had been introduced by the time the first act was concluded. At the beginning of the second act the shafts of wit and satire and burlesque, some of them graceful and inspired and others banal and commonplace, began to fly, and the interest, as a result, increased. Mystery, melodrama, romantic melodrama, hokum melodrama were punctured. The tricks of the trade were exposed. Time-honored characters, withered situations, faded lines which have done service from Sardou to Shipman, were trotted out on parade. They came out of Mr. Cohan's sleeve fast and furiously.

Arnold Daly, grown robust, enacted the Vagabond, the chorus, so to speak, who explained the mad goings-on, with variety and humor and intelligence. It was a vivid and dominant portrait. Dodson Mitchell was the dour tavern keeper to the life. Elsie Rizer played one lunatic poignantly while Spencer Charters acted another with grotesque humor. Oh there were lunatics a plenty! Alberta Burton was a most winsome young lady, and the others were thoroughly adequate. The locale of the play might have been England, Ireland, Norway, Maine or North German Lloyd. The period any time from Robin Hood to Leo Ditrichstein.

LOUIS R. REID.

"The Tavern" a Cohan Joke—"Don't Tell" Charming—Alice Brady Returns—Other Light Offerings

"DON'T TELL"

Moffat Family in Charming Scotch Comedy

Comedy in three acts by Graham Moffat. Staged by Graham Moffat. Produced by William Morris at the Nora Bayes Theater, Sept. 27.

Mirren Cameron... Eva MacRoberts
Violet... Grace Embert
Mrs. Devine... Jean Runciman
David Devine... Neil McNeil
Jessie Bella Cameron... Winifred Moffat
James Bogle... Clyde Campbell
Tibbie Tocher... Mrs. Graham Moffat
John Willie Cameron... George Tawde
Mrs. Cameron... Margaret Noble
Bailie John Cameron... Graham Moffat
Buntie... Wee Wully
Jossie Black... John Campbell
Dr. Proudfoot... J. Wright Aitken
Mrs. Macbeth... Marie Stuart
Betty Macbeth... Margaret Dunsmore

Graham Moffat, with the aid of his wife and daughter and a few friends, is at present engaged in the unusual occupation of furnishing Broadway with a thoroughly delightful and unique bit of entertainment.

It is more than a play, it is an adventure. On the other hand it is good deal less than a play judged by the standard. Mr. Moffat set himself in "Buntie Pulls the Strings." There are several plots which interweave among themselves to the confusion of the audience, and toward the last things begin to get a bit heavy handed. But even so, the characters are so deftly drawn and with such delicious humor, and the playing is of such a very high character that nothing else matters in the least. It is a thoroughly naive piece of work and requires the same sort of naivete from its audience.

The story tells of difficulties which arise in the family of one John Cameron, a plumber who has been newly made a bailie.

Mr. Moffat as the plumber-magistrate is a delight, and rarely has a more perfect performance been seen than that of Mrs. Moffat as a spinster cousin. Winifred Moffat also upholds the family standard by a vivacious characterization of the adolescent daughter. George Tawde as the no-account son does a difficult piece of work with complete success. Margaret Noble as the magistrate's wife and Grace Embert as the maid are admirable. Altogether, "Don't Tell" is a rare treat.

JOHN J. MARTIN.

"ANNA ASCENDS"

Alice Brady Depicts Rise of Syrian Immigrant

Play in four acts, by Harry Chapman Ford. Gowns by Harry Collins. Produced by William A. Brady, at the Playhouse, Sept. 22.

Siad Coury... Gustave Rolland
Howard Fisk... John Warner
"Beauty" Tanner... Evingham Pinto
"Bunch" Berry... Rod LaRoque
Anna Ayyobb... Alice Brady
Nellie Van Housen... Jane Carleton
Bessie Fisk... Betty Alden
Henry Fisk... Frank Hatch
Miss Bird... Helen Croswell
William... Ward DeWolf
John Stead... Cliff Worman
Allen Sparkes... Leeward Meeker

It is not so much Anna as Alice who ascends at the Playhouse. She has vigor and charm and a subtle force has Miss Brady and she characterized convincingly the part of a Syrian immigrant.

Had Miss Brady expended as much energy in selecting a play worthy of her skill as in perfecting herself in the leading role of "Anna Ascends" there might have been a double glory to celebrate her return to the stage.

"Anna Ascends" is even more naive and awkward than "The Guest of Honor." It is badly constructed and its characters for the most part are the most waxy of puppets. The problem of immigration, inspiring to a playwright of imagination and skill, receives but the baldest treatment at the hands of Mr. Ford. A mention here and there of the "Star Spangled Banner" suffices to show the Americanization of Anna—nothing of the overwhelming gusto, the sentimental idealism, the commercial ambition of America are among her reactions.

The first act is the best, showing Anna, ignoring the lascivious advances of thugs, in the restaurant of her Syrian employer. She meets and listens to an agreeable representative of a slumming party and resolves to go onward and upward. As years pass, Anna writes an autobiography which proves a literary sensation, enters the employ of a publisher, and after the usual childish renunciations, marries his son.

Gustave Rolland gave a vividly effective sketch of the Syrian restaurant proprietor. Frank Hatch was excellent as the publisher.

LOUIS R. REID.

"MARRY THE POOR GIRL"

Farce of Forced Marriage by Owen Davis

Farce in three acts, by Owen Davis. Staged by Priestly Morrison. Gowns by Mme. Emma. Produced by Oliver Morosco at the Little Theater, Sept. 25.

Morgan... Wilbur Braun
Steve Ripley... William David
Tom Harrison... Frank Allworth
Kittie Porter... Frances Mann
Mrs. Paddington... Gertrude Maitland
Wallace Paddington... Halbert Brown
Julia Paddington... Isabelle Lowe
Jack Tanner... William Roselle
Bradley Littlefield... Harold de Becker
Ann Winsted... Ninita Bristow
Rev. Carlton Gibbs... Stapleton Kent
Rose Cary... Beatrice Noyes
Sara Grogan... Mrs. Anna O'Connor

From the factory of Owen Davis—which, incidentally, has never caught up with its orders—comes now a farce, designed to fit any actors experienced in interpreting Long Island house party guests. Inasmuch as nearly all plumbers on the English-speaking stage have gained such experience in the last few seasons Mr. Davis' task was comparatively easy.

As the title indicates the farce is based upon a forced marriage—a device familiar to playwrights. A tipsy guest wanders into the bedroom of the daughter of the house and spends the night in a glorious stupor in an armchair. Thereupon papa and mamma, principally mamma, stops the scandal mongers by an insistence upon an immediate marriage. The fellow might have apologized for his harmless indiscretion and returned to New York by the 10.28, but then there would not have been a play.

The young couple, as in plays of this kind, find that their hasty marriage was actually made in Heaven, and so ends the tale.

William Roselle was easy and convincing as the husband. Isabelle Lowe was sufficiently tremulous as the bride. Beatrice Noyes provided an amusing sketch of a professional co-respondent. LOUIS R. REID.

"MERCHANTS OF VENUS"

Interesting Comedy of Manners with Thrills

Comedy in three acts, by Alan Brooks. Gowns by Mary Walls. Play produced by Alan Brooks at the Punch and Judy Theater, September 27.

Vosi... S. Kurasaki
Oliver Bainbridge... Edward Donnelly
Billy Hasbrouck... Robert Kelly
Ned Bainbridge... Frank Dayton
Jack Bainbridge... Alan Brooks
Helen Davenport... Vivian Rushmore
Mrs. Elsie Davenport... Thais Magrane
Mrs. Marie Wilcox... Jane Darwell
Arnold Davenport... James Tarbell
Verna Cromwell... Carroll McComas
Alfred Benson... Thomas Hoier
Gladys Benson... Mary Howard

Thoroughly absorbing is Alan Brooks' hybrid comedy-melodrama, "Merchants of Venus." The first act is so well done that it merits comparison with a Wilde play, with its facile and penetrating observations on society. The last act recalls the thrills of "Crooked Gamblers" and "Opportunity."

The plot is an interesting one. Jack Bainbridge, a cynic, casts off the confessed love of Verna Cromwell, an actress, because he believes himself to be in love with Helen Davenport. He permits his friend, Billy Hasbrouck, to marry Helen, however, for he guesses that she is mer-

(New Plays continued on page 621)

20 YEARS AGO TODAY 5 YEARS AGO TODAY

William H. Crane Produces "David Harum" at the Garrick.

"Sag Harbor" Is Presented at the Republic with Cast Including James A. Herne, Julia Herne, Crystal Herne, Lionel Barrymore and William T. Hodge.

"San Toy" Is Produced at Daly's with Cast Headed by James T. Powers.

Grace George Presents "Her Highness" in Washington.

Ned Wayburn Presents "Town Topics" at the Century.

Lou Tellegen Makes Screen Debut in Paramount Production of "The Explorer."

First Triangle Program Is Offered at the Knickerbocker Consisting of Dustin Farnum and Enid Markey in "The Iron Strain," Douglas Fairbanks in "The Lamb" and Raymond Hitchcock in "My Valet."



ESTHER HOWARD

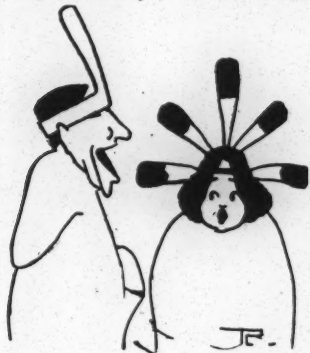
The delightful young comedienne who has won an immediate place for herself at the top of the theatrical ladder by her excellent work in "The Sweetheart Shop" at the Knickerbocker Theater. Miss Howard's work is unique. It covers a very wide range extending from the most amusing grotesque caricature to the most polished of drawing-room comedy. And not the smallest part of her success is due to her

singing. One of the outstanding features of "The Sweetheart Shop" is her rendition of the lilting melody of "Karavan." There are surprisingly few women who have a gift for character comedy and this scarcity makes Miss Howard's work stand out even more prominently. She is beyond doubt one of the most interesting figures in musical comedy today and her future as a major star is assured.

AT THE BIG VAUDEVILLE HOUSES

FINE BILL AT THE PALACE New Whiting and Burt Revue Heads Program

The bill at the palace as a whole is of more than ordinary excellence. The presence of *Whiting and Burt* for one thing raises it up a notch or two and the Song Shop act also does its share. For variety *Sylvester Schaffer* is there (in more ways than one), and *Phil Baker*, the "bad boy from a good family," can always be counted on for a lot of comedy. *Robert Emmett Keane* is fluent and pleasing as always, which makes a



large number of virtual headliners, besides other sterling acts.

George Whiting and Sadie Burt, who have always brought distinction and refinement to the vaudeville stage, are headliners at the Palace this week in their most ambitious production, "Little Miss Melody," a miniature operetta with book and lyrics by *Jack Lait* and music by *Gus Edwards*. *Whiting and Burt* and their accomplished company have found a charming medium. It is in no sense a revue but an operetta with the high ideals of that form of entertainment. *Lait* is an experienced writer for vaudeville and his book and lyrics for "Little Miss Melody" are the best work he has done to date. *Gus Edwards* is delightfully tuneful in the score. The stage settings are richly artistic. It is an entertaining piece with a pleasing story about iniquitous Jazz invading the gentle realm of Queen Melody. *Mr. Whiting and Miss Burt*



are supported by a company of fifteen dance and song artists.

"Ye Song Shop" presents a company of steppers and singers. By a clever stage concert the old and new songs are entertainingly contrasted. The act is staged by *Pat Rooney*, and features *Warren Jackson*, *Harold Whalen* and ten "pretty singing

Whiting and Burt at the Palace—Eddie Leonard at the Alhambra—Good Bill at the Bushwick — At the Chicago Houses

beauties" added for good measure.

Sylvester Schaffer, billed as "the man who does everything," is truly a protean artist. He gives a large assortment of acts—prestidigitation, juggling, acrobatics, fancy shooting, violin playing, dancing and an exhibition of high school horses—a complete vaudeville bill in itself, each act of headline calibre. In one number he gave an excellent performance on the violin and in the next he appeared in Roman costume balancing a chariot on his chin and tossing cannon balls in Sandow fashion. Like *Fred Stone*, *Schaffer* counts that year lost in which he does not acquire some new and difficult accomplishment. He is the showman-actor par excellence.

Robert Emmett Keane entertained with stories, chatter and a Kipling recitation. *Phil Baker*, with his accordion, scored his usual success. *Santley and Norton* had a singing act that was well received.

Lexey and O'Connor in songs and dances, *Mirano Brothers*, the Flying Torpedoes; and *Monroe and Grant* in "Troubles of Their Own," complete the bill. KELLEY.

LEONARD BIG HIT AT THE ALHAMBRA Popular Minstrel Takes Harlem by Storm

We naturally take it for granted that *Eddie Leonard* would score a hit anywhere. But it is doubtful if he ever created a great furore than that he excited at the Alhambra Monday night.

The title of *Mr. Leonard's* act is "The Minstrel's Return," but far from merely exploiting that famous minstrel's self, it served as a medium for introducing the wonderful *Dancing Man* from Tennessee, a "find" of *Mr. Leonard's*, as well as a very lithe and graceful dancer, "Olive." *Mr. Leonard* received so many curtain calls that he breathlessly begged to be excused.

Mary Marble, too, scored a success with her pretty little play of the stage, "My Home Town," which is replete with pathos and humor.

Billy Arlington and Company, in "Mistakes Will Happen," were a real frolic for the audience, although their comedy oftentimes became mere buffoonery.

James Thornton, an old timer, in "Just a Jester" kept his hearers laughing by the sprightliness of his monologues and took two curtain calls.

Bigelow & Clinton sent little puns over in a big way, punctuating them with lively and bright song numbers.

Belle Montrose, in "Her Only Chance" gave a finished impersonation of an amateur actress in search of a career and managed to look so pretty and pathetic that many exclamations of sympathy were blended with the hearty chuckles her efforts brought forth.

Newell and Most, two lively and good looking youngsters, offered a flirtatious skit, well trimmed with catchy songs and clever dances which held well with the audience.

The opening act, the *Ramsdells* and *Deyo*, billed as novel dancers, showed a woeful lack of dancing technique but plenty of well-conceived costumes.



Bessye Clifford, in "Art Impressions," closed the splendid bill. This lovely young woman poses in the center of the drop, upon which are thrown fadeouts of artistic and ever changing draperies and scenes.

ELITA.

BUSHWICK PROGRAM Eddie Borden's Big Act a Feature of Bill

Eddie Borden and *Will Oakland* headlined on a well balanced bill, and both acts were very good.

The *Randalls* opened with some fine shooting, in which both displayed much nerve in their close shots.

Merritt and Bridewell, two bright and pretty girls, played the piano and sang songs among which were some good blues. They received a good hand.

Larry Harkins with his boys of melody, played some good jazz, sang songs and did some good dancing. Violin solo of *I hear you calling me* went well, and band rendition of *Little Love Nest* was a hit. *Al Raymond*, the United Statesman, brought out some current news in his own way, and told some original jokes.

George N. Brown, pedestrian, with his walking machines, afforded much amusement by having some boys, and also a couple of girls, come out of the audience and try to race. Somewhat of a circus, ended off by his racing the girl champion of California to a dead heat for half a mile. *Will Oakland* sang *Boy of Mine* to thunderous applause, closing with *Give me a Smile* and an Irish Melody. His act of singing is a good one and was well liked. He had several encores.

Eddie Borden "On 5th Avenue," has an act of 25 people, who sing, dance, show pretty gowns and other things, a very pretty chorus, and he himself a very clever comedian. The act is full of scene changes, all pretty, and staged very much on the order of a miniature musical comedy. It went well and received a good hand. *Dare Brothers* closed a very good show with a few acrobatic stunts.

HUSTED.

CHICAGO — MAJESTIC Harry Watson, Valerie Bergere and Others Score

Those who expect to enjoy themselves at the Majestic this week, should leave their intellect outside for the entertainment offered within is not conducive to grand and lofty thinking, although it abounds in laugh producers.

Herbert and Dare, two husky youngsters with friendly teeth start off the program with some very clever muscle play and they are followed by *Nell O'Connell* whose name did not appear upon the program but who acquitted herself creditably with *Play Me a Beautiful Broadway Tune* and other pleasing ditties.

Then there are *Tim and Kitty O'Meara* who present some interesting feature dances with *Huston Boyat* at the piano. Also there are *Bruce Morgan* and *Franklyn Gates* in a rapid and inane shower of foolishness which the program calls the "personification of nonsense," and a very similar couple, *Ole Olsen* and *Chic Johnson* in a song and dance feature which does not betray a lurking gleam of intelligence, but there are several redeeming features that are worth traveling far to see.

Jack Benny is one of these and the music drips as effortlessly as ever from his violin. Then there is the always amusing *Harry Watson, Jr.* in his famous telephone scene and his scream producing boxing match.

Valerie Bergere and her company add immeasurably to the bill with her comedy drama, "The Moth," in which she offers some really appealing acting and the above mentioned company give her intelligent support. MORE.

CHICAGO— STATE-LAKE Sig. Friscoe and Joe Towle Share Honors

Sig Friscoe of the phonograph assisted *Sig. Friscoe* of the stage in mopping up at the State-Lake with his xylophone. He played in direct contrast with an Edison phonograph and one cannot detect any difference. He also played several popular numbers including *Whiting and Egan's* new hit *The Japanese Sand Man*.

"A Breath of Spring," followed. This is a big song and dance revue. Four young ladies are featured throughout in costume dances. A splendid feminine quartette helped to put the act over. The dancing team however could add a little pep and if some punch were injected here and there and especially in the Spanish scene, the "Breath of Spring" would probably blow up into a gale.

Fenton and Fields are two wise-cracking black faced boys who get off a bunch of good stuff. They went big. *Joe Towle*, formerly with "Soap, Water and Towle," shared the honors with *Friscoe*. He is a likely chap and had some comic chatter that was new. *Johnny Black*, composer of *Dardanella* assisted by *Miss Dardanella*, played, danced and sang. He played every instrument in the orchestra to good advantage.

Lillian's comedy dogs opened and offered some good entertainment.

JIMALONE.

NEW VAUDEVILLE ACTS

Rome and Gaut Stop Royal Show with Act

A tall, lean, ganky-shank chap, as high as a mountain and as thin as a bean pole, working alongside a squatty sawed-off "shorty" brings to first glance a contrast of odd sizes that naturally runs to a comedy conception. *Joe Rome* and *Lou Gaut* are a happy vaudeville combination. They exchange some wheezes, mix in some comedy falls and didoes, dance singly and collectively in softshoe eccentricities that hammered them through the Royal neighborhood for a colossal hit. They stopped the show dead still upon their opening and there was no doubting the genuineness of their mammoth hit. The tall, skinny fellow also plays the clarinet at the finish, while the little man does a funny dance. Both Rome and Gaut are corking eccentric dancers. They display originality in the layout of steps and evidently studied just what was right to kick vaudeville for a goal. MARK.

Hackett and Delmar Head New "Girl Act"

It's *Jeanette Hackett* and *Harry Delmar* surrounded by scenery, costumes and near-clothes. The turn runs about twenty minutes, opening in "one" and going to full stage. There are songs, but they are incidental to the dancing and dressing. Perhaps the daring of the costuming will keep the neighborhoods fanning just more than ordinary comment about "who's who" and "what's what" upon the bill the *Hackett and Delmar*. At the Colonial last week the act did fairly well, with the dancing of *Hackett and Delmar* and the daring brevity of the clothes holding the act above par. It is the kind of feminine costuming that causes an extra gasp and exclamation and wondering what is going to come off next. If this sort of dressing were done in burlesque and given the advertising and notoriety that it would get without much fanfare or blowing of publicity trumpets there would be a dozen calls for the police reserves. In vaudeville, however, it is supposed to bespeak artistry and class, but the shortage of dress material is no less just as conspicuous. *Miss Hackett* in her Oriental dance leaves little for the imagination. She is a hard worker and clever but—*Delmar* also shows decided dancing ability. The girls flit in and out, mainly assembled to show the wardrobe which is full in some respects and short in others. MARK.

Ralph Whitehead Enters Vaudeville

When a comic opera star chooses to enter vaudeville, he can contribute numbers that have a fresh and original charm. This fact has been illustrated in the new act by *Ralph Whitehead*, who recently appeared at the Riverside. *Mr. Whitehead* has had a long and brilliant stage career where he supported *Eleanor Painter* in "Gloriana" and took leading roles in such popular successes as "You're in Love." In his vaudeville act, *Mr. Whitehead* shows his ability as a singing comedian. In a decidedly new manner, he characterizes his stories; at one moment, he is a lovable old Irishman telling of

his ambitions; at another, a youth of the prize ring, telling stories of combat and victory. His songs are as diversified as his stories, for he sings the Mosquito Song, a rube number and then rollicks through the Von Tilzer "Laughing Song," which reduces his audiences to laughing helplessness. *Mr. Whitehead's* good looks and modish full dress are not the least pleasing features of his act. SOBEL.

COMEDY ABOUNDS IN ROYAL SHOW Male Entertainers Register Biggest Score

The Royal packs a comedy kick in both sections this week and if Monday's business is any criterion then *Al Darling* is going to have a truck back up at the end of the week to haul the weekly count-up to the treasury of the Keith offices. The honors fell to the men but watching them in action at the Royal was sufficient proof that they were entitled to the applause pudding.

The bill ran as follows: (1) *Martinetie* and *Sylvester*, acrobats and good ones too; *Joseph M. Norcross*, "the oldest minstrel basso in active service;" *Marshall Montgomery*, the ventriloquial wonder; *Joe Rome* and *Lou Gaut*, comedy merchants and dancing comedians; "The Little Cottage," the *George Choos* act, with girls and two young men; intermission, *Kranz* and *LaSalle*, singing topical songs; *Grace Nelson*, songs; *Joe Laurie Jr.*, in funmaking fol de rol; and *Ameta*, closing the show with her mirror dance.

Norcross was well received. He is assisted by his wife, *Nellie I. Norcross*. A whale of a hit was hung by *Marshall Montgomery* and he and his dummy had the house in a state of continual laughter. *Edna Courtney* is a most acceptable feminine supporter and her grace and charm enhance the value of the act.

Rome and Gaut stopped the show completely. Their style of comedy was most refreshing and their dancing irresistible. "The Little Cottage" closed the first half.

Bob LaSalle's dancing, *Miss Nelson's* singing and *Joe Laurie's* imitable funmaking, with *Ameta* holding everybody in for the finish of her "mirror dancing," formed an interesting second half. The main feature was *Joe Laurie* and he stepped right out and banged over a larged sized hit. His individual style of comedy is always a sure fire method of laugh-provoking and this week is no exception. MARK.

Fitzgerald Reinstated

Harry Fitzgerald, the artists' representative who has been denied the booking privileges of the Keith and Orpheum office, pending an investigation into a complaint laid before the joint committee of the Vaudeville Managers' Protective Association and the National Vaudeville Artists' Association, was reinstated to the floor this week and resumed the supervision of his acts routing. *Fitzgerald's* case arose through a misunderstanding in the booking of an act, but the investigation exonerated him and following an order issued by Mr. E. F. Albee, *Fitzgerald* returned to active duty.

EXCELLENT BILL AT THE COLONIAL Many Good Acts Feature Program

Colonial patrons certainly get their money's worth at the three hour show this week, with the variety running from broad comedy to exquisite ballet dancing.

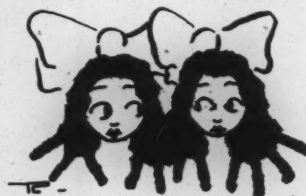
Miss Robbie Gordone again offered a series of artistic poses arranged from various famous paintings. The *Nizzan Troupe* scored with rapid fire handsprings and tumbling at breath-taking speed.

Ed. Morton, in third place, sang *You Tell 'Em For Me*—an amazing bunch of puns. His *Wedding Bell Blues* pleased, as did the medley of song titles in story form.

Fred La France and *Joe Kennedy*, in the black-face skit, "The Party of the Second Part" won laughs by the score. Their fun is of the spontaneous sort which always seems to get over.

The *Four Marx Brothers* in "N'Everything" brought down the house. From his first entrance, the red-headed silent chap kept the audience in an uproar. Incidentally he's some harp twanger. The act closed the first half to many curtain calls.

After the *Topics of the Day*, *Mac* and *Rose Wilton* sang several selections with their accustomed ease and skill. The soprano's flute-like voice reminds one of *Alma Gluck*. They sang *Isle of Golden Dreams* and *Left all Alone Again Blues?* introducing *Alice Blue Gown* and *The Love Nest* in their violin and piano medley. This youthful pair harmonize delightfully,



and seem to be following the popularity of the *Duncan Sisters*, with far less of the comic, and featuring more of the real music.

Harry Tighe and *Edna Leedom* kidded each other with gusto about their personal appearance, and put over *Oh By Jingo* in a grotesque way that won plenty of laughs and a big hand.

Jessie Brown and *Effie Weston*, with *Dave Dryer* at the piano, presented several dances notable for their jazzy rhythm and scanty costumes. *Gordon* and *Ford* in the singing lesson stunt were unprogrammed, and much of their material would never have been missed. As we have noted before, *Miss Ford's* fine voice seems wasted in such an act.

Albertina Rasch closed with her classic dances, beautifully staged and wonderfully executed. *Mlle. Rasch* is indeed to be congratulated on having the courage to offer such exquisite bits from her famous ballets to an audience steeped in jazz and ragtime and particularly for continuing throughout her Music Box dance in spite of the extreme rudeness of a noisy box-party. Her Japanese dance, and the Starlight dance followed by most unusual scenic storm effect, were the high lights of her offering. She is assisted by three musicians who accompany the dances with artistic feeling and skill. CONN.

DRAMATIC MIRROR

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Tired of Me Jinga Boola	Morris and Campbell
Old Pal Why Don't You Answer Me?	George MacFarlane
Since I Lost You, Mother Mine	Kranz and La Salle

SONGS AND DANCES AT THE RIVERSIDE

Thos. E. Shea Successfully Serious

Thomas E. Shea had the rapt attention of his entire audience throughout the serious dramatic portrayal of scenes from his better known successes, *The Cardinal*, *The Bells* and *Dr. Jekyll and Mr. Hyde*. He received the applause honors of the show at the Monday matinee. *Irving* and *Jack Kaufman*, with their well known phonograph songs, scored another emphatic hit. Karyl



Norman, *The Creole Fashion Plate*, in a truly wonderful series of gowns, and with *Bobby Simonds* at the piano, presented a tentful of melodies. He is a master of female impersonation, and never fails to completely befuddle most of his audience at the removal of his wig and exhibition of his manly voice.

Bob and *Tip* opened the show. *Tip* is a sagacious hound of the fox terrier persuasion, performing several little stunts of more than passing interest, one of the most spectacular being a flying leap from the floor to a slack wire, upon which he not only stands erect on his hind feet, but actually starts swinging, maintaining his balance the while with marvelous precision and aplomb. *Adelaide Bell* closed the show with a series of graceful and agile dances, caparisoned in gay little frocks to set off her jaunty beauty.

Combe and *Nervins* filled the second spot with song, and the *Baroness de Hollub* with *Harry Crawford* got a lot of fun out of a burlesque written by *Thomas J. Gray* entitled "Fifty Loves." *Ben Bernie*, with his irrepressible violin, incidentally told a lot of comical anecdotes, and



Morris and *Campbell* were the laughing hit of the entertainment with their bandying of words and ridiculous singing of songs. RANDALL.

In the Song Shops

BY MARK VANCE

Jean Schwartz Writes 1,000 Songs— Belle Baker and "Eili Eili"—Lee David's New Hit—Robert Long Enters Vaudeville



JEAN SCHWARTZ

One of the most popular of all the present day writers of popular songs. He has turned out a remarkable number of real successes dating as far back as the days of "The Chinese Honeymoon" and "Piff Paff Pouf" and coming right to the present season when everybody is whistling and singing his numbers. A writer whose successes extend from "Mr. Dooley" to "Sahara" can well be classed as unusually prolific and undoubtedly knows the secret of popularity.

JEAN SCHWARTZ is New York's own. Unquestionably one of the greatest of all topical song hit writers. Jean says he has been writing songs a long time and isn't ashamed of it. Started back in 1902 or thereabouts. Has written more hits and forgotten them and writing new ones so fast that the energetic Schwartz has skated across the music pond and back again before the other boys have buckled on their skates. He has placed numbers with some of the biggest music publishers and has received some nice royalties.

Schwartz has written for shows and has real production hits to show for his work. He has turned out full show scores while you wait and has commissions sufficient to fill the Carnegie library to write special material for musical shows and acts. Right this very minute he is writing a new show with Sam Shipman and is also to be depended upon to furnish the hits for "The Passing Show of 1920."

It has gotten so that when the school boys are asked who is America's most prolific songwriter there is only one answer: Jean Schwartz. Let's go over a partial list of some of Schwartz's numbers: *Dusky Dudes* (instrumental), *When Mr. Shakespeare Comes to Town* (for Harry Bulger), *I'm Tired* (for Eddie Foy), *Mr. Dooley* ("Chinese Honeymoon"), the *Wizard of Oz* music, *The Defender* show, *Piff Paff Pouf* (first show), *Radium Dance*, *Kiss Yourself Goodbye*, *Bedelia* (for Blanche Ring), *Irish Molly O*, *My Irish Rosie*, "Lifting the Lid" (Amsterdam Roof), the "Yankee Circus on Mars" (first show for the New York Hippodrome), *Meet Me In Rose Time*, *Rosie, I'll Make a Ring Around Rosie*, *Where the Red Roses Grow*, *There's a Million Like You*, *Rum Tum Tiddle* (for Al Jolson), *Yellow Jacket Girl*, the "Honeymoon Express" (for Gaby Deslys and Al

Jolson), show for Lulu Glaser, *I Love The Ladies*, *Carolina*, *Rock A Bye Your Baby*, *Hello Central*, *Hello Hawaii*, *Below the Mason Dixon Line*, "The Passing Show of 1919," "Monte Cristo, Jr.," "The Ham Tree," "In Haiti" and "Hello Alexander" for McIntyre and Heath and *Sahara* with Esther Walker. Jean Schwartz is not ninety years old nor has he been writing songs since he was four years old. Not that his age is a secret but Schwartz is too busy grinding out hits to worry whether he's nineteen or ninety-nine. Schwartz is married; his wife being Rosika Dolly of the Dolly Sisters, now abroad. May you live to be a thousand and write a million hits, Mr. Schwartz!

Songs may come and songs may go but *Eili Eili* runs on forever. To Belle Baker goes the plum for singing this song and in every house in which Belle Baker plays nowadays

Goes Up the Cry

for that number. It was with trepidation and timidity that Miss Baker sang the song one night and the returns were so big and instantaneous that the number like Mary's proverbial lamb followed Belle Baker everywhere she went. But unlike the lamb it was not turned out of her song school but on the contrary became a fixed part of the Baker routine. No

Best Selling Records

AEOLIAN—Fox trot, *Syncope a t e d Vamp* 14090; rev. *Dreaming Blues*. Song, Don't Take Away Those Blues, Ernest Hare (14084); rev., *Le Wanna*, Ernest Hare.

COLUMBIA—Fox trot, *A Pretty Girl*, *Happy Six* (A6123); rev., and *He'd Say Oo La La*, *Happy Six*. Song, *Way Down Barcelona Way*, *Harry Fox* (A2942); rev., *All The Boys Love Mary*, *Van & Schenck*.

EDISON—Fox trot, *Rainy Day Blues*, *Julius Lenzberg's Orch.* (50,632). Song, *I Love You Just the Same*, *Sweet Adeline*, *Premier Quartette* (50621).

EMERSON—Dance, *Tell Me Little Gypsy*, *Vernon Trio* (10245); rev., *Go To It*, *Vernon Trio*. Song, *I've Got A Bimbo Down on the Bamboo Isle*, *Jack Kaufman* (10234).

VICTOR—Fox trot, *Hold Me*, *Palace Trio* (18682); Song, *Slow and Easy*, *Esther Walker* (18680).

sooner had Miss Baker achieved a marvelous success with *Eili Eili* than other vaudeville "singles" inserted the number into their list. Those who thought Miss Baker was crazy to sing the number in vaudeville remained to praise her when the public had accepted the song with the wildest acclaim.

Lee David is on top again

With a New Hit

entitled *Congo Love*, a novelty fox trot. B. D. Nice is booming the song along with other surefire numbers, *Wondering*, *Romance* and *Sweet Lavender*. The Nice Company seems never without a "natural" and apparently won't be as long as it has that song-writing wizard, David around. B. D. Levey, of the Nice

Best Selling Sheet Music

BALLADS—Down the Trail to Home Sweet Home, Witmark; Tired of Me, Berlin.

FOX TROTS—Cuban Moon, Mills; I've Got a Bimbo Down on the Bamboo Isle, Berlin.

WALTZES—Hiawatha's Melody of Love, Remick; Sweet and Low, Forster.

firm, went on the road this week with the George Jessel revue, *Levey* to act as musical conductor during its eight weeks' stay out of town.

It is all set

For Robert Long

to enter vaudeville. He has just completed a most successful tour of Chautauqua dates and has accepted contracts to appear in vaudeville this season. Long is attached to the business staff of the Riviera Music Company and has been using two of its numbers in his repertoire. When he appears in his vaudeville act he will continue to use *Rose of China*. The Riviera heads now plan an exhaustive exploitation campaign for *Rose of China* which is a novel Oriental number that is attracting much attention.

IS THAT SO!

Jane Green last week sang for the Pathe company, the clever little artist making two records, her numbers including that big hit, *Romantic Blues* and another characteristic song, *Lonely Blues*. They are the first for the Pathe with the executives of that company highly pleased with her "unusual" voice.

B. D. Levey, while on the road with the Jessel revue, will kill two birds with one stone, doing some tall plugging for the hits upon the B. D. Nice List.

Thomas J. Gannon is now musical director for the Loew's Palace, Washington, where he is using Jack Mills' wonderful song success, *Cuban Moon*.

Rio Nights has landed right side up in vaudeville. At least twenty acts are using this waltz hit. The Marcus 1920 review is featuring it. Ernest Lutz, general musical director for the Marcus Loew interests, has just made it the theme for the Mack

Sennett feature, "Great Scott," now playing the Loew houses. The hit belongs to the Fisher Thompson Music Co.

The songwriters and music men have taken a big interest in the billiard tournament that is being conducted solely for them by Charles S. Kline in the Strand Academy.

Nonette is scoring the biggest kind of a hit with the number *In Apple Blossom Time*. And how she can play *Dear Old Pal of Mine* upon the violin!

J. M. Norcross, who "sings the songs of fifty years ago," is at the Royal theater this week and as Manager *Al Darling* is a popular Elk, arrangements were made for a special tribute to Mr. Norcross who is the oldest living Elk in the United States. He has been an Elk 61 years and was one of the seven men who helped to install the original first lodge. Today there are 700,000 Elks in the land yet Norcross is the dandy of them all.

The new *Ralph Whitehead* act has been given a route through the Keith houses by Edward Darling, the chief booking executive of the Keith Exchange.

Charles Orr is back in New York and preparing a new act that has been especially written for him.

Max Halperin, attached to the Ernie Young agency, Chicago, is critically ill with appendicitis in the Windy City. His mother, Mrs. S. Halperin sped to his bedside last week from her home in Kew Gardens, N. Y. Max is the youngest brother of Nan Halperin and Hal Halperin, the Chicago newspaper man.

Best Selling Music Rolls

AEOLIAN—Fox trot, *Bound in Morocco*, Banta (Duo-Art 1668); Song, *Japanese Sand Man*, Whiting (Duo-Art 1682). Q. R. S.—The Love Nest (10092).

REPUBLIC—Danse, *A Young Man's Fancy*, Bellcamp (52326); Song, *Sweetest Lady*, Zrovanni (50026).

Joe Gold is the writer of *Grieving for You*, a new fox trot ballad that has been accepted by Leo Feist. The Paul Whiteman Orchestra has just completed a new Victor record of the number. Gold has also written another new one called *Eyes of Blue* which has also been taken by Feist. Lannin's Orchestra, Harry W. Rosenthal director, has just been engaged to play at Healy's Balconnades and are scoring nightly with *Grieving for You*.

Dave Moss, who plays the saxophone at the Moulin Rouge, "plays a mean reed."

Jack Mills has just closed a handsome contractual arrangement with Chappell to exclusively handle in London, Mills' hits *Cuban Moon*, *Manyana* and *Pretty Little Cinderella*.

William B. Friedlander has engaged Betty Mudge to head a new act which will have George Eberle's band as an accompanist. One of her main songs will be *Japanese Sand Man*.

STAGE NEWS OF THE WEEK

"Aphrodite" Shocks Chicago

"Aphrodite" at the Auditorium Theater, Chicago, has been made subject of investigation by Assistant Corporation Counsel James W. Breen.

Arthur Burrage Farwell of the Chicago Law and Order League and the Hyde Park Law Enforcement League complained to Mayor Thompson, Chief of Police Garrity and Corporation Counsel Ettelson that he considered the show unfit for public exhibition.

The proposed inquiry also will concern alleged scalping of tickets. Mr. Breen said complaint has been made that \$5.50 is being demanded for seats supposed to sell for \$3.50. He summoned officials of the theater and the show and said if the complaint is found to be merited he would recommend closing the show and revocation of the theater's license.

Change Play Title

The title of Louis Mann's new starring vehicle, a comedy by Samuel Shipman and Victor Victor, has been changed from "Undesirable Friends" to "The Unwritten Chapter." It will be presented at the Astor Theater on October 11.

Begin Rehearsals of "Sonny"

The Selwyns have begun rehearsals of George V. Hobart's new play, "Sonny," with Emma Dunn and Lillian Lorraine heading the cast.

Neighborhood Playhouse Plans Repertory

The Neighborhood Playhouse announces the production of Galsworthy's "The Mob," as the first play in a preliminary repertory season of three months. "The Mob" will open October 9th, and will be given every evening except Monday for four weeks, with matinees on Saturday. It will be followed in November by "The Whispering Will," a folk-fantasy, by F. H. Rose.

Theater Guild to Open

The Theater Guild season will open at the Garrick Theater on Oct. 4, with "The Treasure," by David Pinski. It is a tale of a treasure discovered in a Jewish community and it satirizes the quest for riches. The cast will include Celia Adler, daughter of Jacob P. Adler, and a favorite on the Yiddish stage; Dudley Digges, Fred Eric, Helen Westley, Edgar Stehli, Henry Travers, Erskine Sanford, Jacob Weiser, S. Karrskis and others.

Nelson Receiving Orders

The W. E. Nelson Playwriting Company, with offices in the Knickerbocker Theater building, is receiving all kinds of orders for plays, sketches and acts and incidentally is giving undivided attention to the writing of special songs and parodies. The word "Nelson" is becoming a guarantee that an act shows wonderful wisdom in having it upon its material.

"Jimmie" in Atlantic City

The new Frances White music-comedy, "Jimmie," opens in Atlantic City at the Woods Theater next Sunday night (Oct. 3). The players besides Miss White will include Ben Welch, Hattie Burks, Harry Delf, Howard Truesdale, Dee Loretta, Don Borroughs, Paul Porcasi, Tom O'Hare, and others. Otto Harbach, Oscar Hammerstein II, and Frank Mandell worked out the book and lyrics and Herbert Stothart created the music.

"Three Live Ghosts" Opens

Max Marcin presented "Three Live Ghosts," a comedy by Frederic Isham, at the Greenwich Village Theater, Sept. 29. The cast includes Charles McNaughton, Percy Helton, Cyril Chadwick, Beryl Mercer, Charles Dalton, Flora Sheffield, Beatrice Miller, Mercedes Desmore, Emmet Shackleford and Arthur Metcalfe. It will be reviewed in the next issue of the MIRROR.

"Prince and Pauper" Cast

At His Majesty's Theater in Montreal last Monday, Lee Shubert presented William Faversham in a version of Mark Twain's "The Prince and the Pauper." The principal members of the cast are Ruth Findlay, Edmund Gurney, Cecil Yapp, Mary Rehan, Madeleine King, John Anthony, Lowden Adams, Thomas Greene, Harold Webster, and Frank Hawson.

Raise Admission Prices

Both the Palace and Majestic Theaters in Chicago will raise their prices of admission beginning Monday, Oct. 4, when the entire lower floor will be \$1.50. The raise is not considered much considering that they are both leading Orpheum circuit houses and play the best vaudeville in the West.

"Abraham Lincoln" Opening Postponed

The opening of "Abraham Lincoln" at the Blackstone Theater, Chicago, which was scheduled for last Monday night, was postponed till Tuesday on account of the non-arrival of the scenery and baggage cars which were delayed in Altoona.

"The Half Moon" Opens

Charles Dillingham presented Joseph Cawthorn in "The Half Moon," a musical comedy by William Le Baron and Victor Jacobi, at Wilmington, Del., last Monday. The company includes Joseph Santley, Oscar Shaw, Maude Eburne and Ivy Sawyer.

Frazer to Produce It

Eugene Walter's new comedy drama, "The Toy Girl," will be produced in New York during election week by Harry Frazer. Walter has just completed a new piece for David Belasco and "Under Northern Lights," another of his writings, will soon reach Broadway.

BROADWAY TIME TABLE—Week of Oct. 4th

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Anna Ascends	Alice Brady	Reviewed in this issue	Sept. 22	Playhouse	West 48th	Eve. 8.30 Mat. W. & S. 2.30
The Bad Man	Holbrook Blinn	Comedy of Mexican outlaw	Aug. 30	Comedy	West 41st	Eve. 8.30 Mat. Th. & S. 2.30
The Bat	Effie Elller, May Vokes, Harrison Hunter	Thrilling melodrama	Aug. 23	Morocco	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Blue Bonnet	Ernest Truex	Comedy of cowboy	Aug. 28	Princess	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Broadway Brevities	Bert Williams, Eddie Cantor, Geo. LeMaire	To be reviewed	Sept. 29	Winter Garden	Bway & 50th	Eve. 8.15 Mat. W. & S. 2.15
Call the Doctor	Janet Beecher, Charlotte Walker, Wm. Morris	Comedy	Aug. 31	Empire	Bway & 40th	Eve. 8.30 Mat. W. & S. 2.30
The Charm School	Sam Hardy, Marie Carroll	Dainty comedy of youth	Aug. 2	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Crooked Gamblers	Taylor Holmes, W. B. Mark, Felix Kremba	Drama of high finance	July 31	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Don't Tell	Mr. and Mrs. Graham Moffat	Reviewed in this issue	Sept. 27	Nora Bayes	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Enter Madame	Gilda Varese, Norman Trevor	Comedy of opera star	Aug. 16	Garrick	West 35th	Eve. 8.30 Mat. Th. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. Th. & S. 2.15
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.20
Good Times	Marceline, Belle Story	Big spectacle	Aug. 9	Hippodrome	6th Ave. & 43d	Eve. 8.15 Mat. daily 2.15
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	Novel and artistic revue	Aug. 30	Shubert	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Guest of Honor	William Hodge	From rags to riches	Sept. 20	Broadhurst	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Happy Go Lucky	O. P. Heggie, Belle Bennett	British comedy of contrasts	Aug. 24	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Honeydew	Dorothy Follis, Hal Forde, Sam Ash	Operetta by Zimbalist	Sept. 6	Casino	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
Irene	Adelina Patti Harrold	Above-average musical comedy	Nov. 17	Vanderbilt	West 49th	Eve. 8.30 Mat. W. & S. 2.30
Ladies' Night	John Cumberland, Charles Ruggles	Turkish bath farce	Aug. 9	Eldorado	West 42d	Eve. 8.45 Mat. W. & S. 2.30
The Lady of the Lamp	George Gaul, Robinson Newbold	Oriental dream play	Aug. 17	Republic	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 26 '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
Little Miss Charity	Frank Moulton, Marjorie Gatenon	Intimate musical comedy	Sept. 2	Belmont	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Little Old New York	Genevieve Tobin, Ernest Glendinning	Comedy of early New York	Sept. 8	Plymouth	West 45th	Eve. 8.30 Mat. Th. & S. 2.30
Marry the Poor Girl	Wm. Roselle, Isabelle Lowe	Reviewed in this issue	Sept. 25	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Merchants of Venus	Alar Brooks, Carroll McComas	Reviewed in this issue	Sept. 27	Punch & Judy	West 49th	Eve. 8.30 Mat. W. & S. 2.30
The Mirage	Florence Reed	To be reviewed	Sept. 30	Times Sq.	West 42d	Eve. 8.30 Mat. W. & S. 2.30
The Night Boat	John E. Hazzard, Ada Lewis	Excellent musical comedy	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
One	Frances Starr	Play of psychic power	Sept. 14	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Opportunity	James Crane, Lily Cahill	Wall Street melodrama	July 30	48th St.	West 45th	Eve. 8.30 Mat. Th. & S. 2.30
Paddy The Next Best Thing	Eileen Huban, Cyril Scott	Dull play of Irish hoyden	Aug. 27	39th St.	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Pitter Patter	William Kent	Reviewed in this issue	Sept. 28	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Poldek	George Arliss	Bolshevik comedy	Sept. 9	Park	Col. Circle	Eve. 8.30 Mat. W. & S. 2.30
Poor Little Rits Girl	Charles Purcell, Andrew Tombes	Entertaining musical comedy	July 27	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Scandals of 1920	Ann Pennington, George White	Jazzy summer show	June 7	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.20
Scrambled Wives	Roland Young, Juliette Dav	Domestic farce	Aug. 5	Fulton	West 46th	Eve. 8.40 Mat. W. & S. 2.30
The Sweetheart Shop	Harry K. Morton, Esther Howard	Musical comedy	Aug. 31	Knickerbocker	Bway & 38th	Eve. 8.30 Mat. W. & S. 2.30
Spanish Love	William H. Powell, James Rennie	Drama of love and hate	Aug. 17	Elliott	Bway & 39th	Eve. 8.20 Mat. W. & S. 2.20
The Tavern	Arnold Daly	Reviewed in this issue	Sept. 27	Cohan	Bway & 43d	Eve. 8.30 Mat. W. & S. 2.30
Three Live Ghosts	Chas. McNaughton, Beryl Mercer	To be reviewed	Sept. 29	Greenwich Vill.	Sheridan Sq.	Eve. 8.30 Mat. W. & S. 2.30
Tickle Me	Frank Tinney	Musical hodge-podge	Aug. 17	Selwyn	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Welcome Stranger	George Sidney, Edmund Breese	Jewish character comedy	Sept. 13	Cohan & Harris	West 42d	Eve. 8.30 Mat. W. & S. 2.30
The Woman of Bronze	Margaret Anglin	Emotional domestic drama	Sept. 7	Frazer	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Ziegfeld Follies	Fannie Brice, Bernard Granville	Annual revue	June 22	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Vaudeville	Eddie Leonard, Beatrice Herford	Character songs, monologue		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Arman Kaliz, Corinne Tilton	Operetta, "Chameleon Revue"		Colonial	Bway & 62d	Eve. 8.00 Mat. daily 2.00
Motion Pictures						
Homespun Folks	Lloyd Hughes	Rural drama		Capitol	Bway & 50th	P. M. to 11 P. M.
The Restless Sex	Marion Davies	Domestic drama		Criterion	Bway & 44th	12 M. to 11 P. M.
Sweet Lavender	Mary Miles Minter	Piñero play		Rialto	Bway & 42nd	12 M. to 11 P. M.
You Never Can Tell	Bebe Daniels	Comedy		Rivoli	Bway & 49th	12 M. to 11 P. M.
Curtains	Katherine MacDonald	Domestic drama		Strand	Bway & 47th	1 P. M. to 11 P. M.
Way Down East	Lillian Gish, Richard Barthelmess	Rural melodrama		44th St.	Bway & 44th	Eve. 8.15 Mat. daily 2.15
Over the Hill to the Poorhouse	Mary Carr	Carleton poem filmed		Astor	Bway & 45th	Eve. 8.15 Mat. daily 2.15
While New York Sleeps	Marc MacDermott, Estelle Taylor	Melodrama		Lyric	West 42d	12 M. to 11 P. M.
Headin' Home	Babe Ruth	Baseball comedy		Mad. Sq. Garden	Madison Sq.	Eve. 8.15 Mat. daily 3.00

STAGE NEWS OF THE WEEK

MANY NEW THEATERS PLANNED New Houses Numbering 150 to Be Built Between Greenwich Village and Washington Heights

It is estimated that 150 theaters representing \$25,000,000 worth of building construction, have been planned for this city since the first of the year. When all of the newer show houses projected for locations in Manhattan have been erected there will be 350; and in the entire city—that is, in the five boroughs, 650. About half of the \$25,000,000 appropriated for theaters will be spent in the eight blocks between Forty-second and Fiftieth streets, west of Seventh avenue. Thirteen theaters are now under way in these blocks.

The Shuberts will spend from \$2,500,000 to \$3,000,000 on the six theaters which they will erect shortly in Forty-eighth and Forty-ninth streets just west of Broadway. Five of the buildings will be on Forty-ninth street, three on the north side of the street and two on the south side.

There is a noticeable amount of theater building going on in Greenwich Village, the middle section of Broadway, Harlem and Washington Heights.

Cohan's Third Production

George M. Cohan's third New York production since he became an individual producer will begin an engagement at the Hudson Theater on Monday evening, Oct. 11. It is "The Meanest Man in the World," a comedy by Augustin McHugh. This play was suggested by Everette S. Ruskay's vaudeville skit of the same title. Marion Coakley will have the principal feminine role and Frank Thomas will be the "meanest man."

For his All Star company Mr. Cohan has engaged Marguerite Sylva. The only other names announced so far for this new Cohan Revue are those of Lew Fields, Sam Bernard and Joe Weber.

Grace George Returns

Grace George returned Saturday on the Mauretania from a two months' business trip to London and Paris in the interests of her husband, William A. Brady, and herself. During her absence she negotiated for the American production of the latest London success, "The Wandering Jew," engaged the cast that will appear here in "The Young Visitors" and arranged for the use here of the original production of that play. She will appear here in the Galsworthy play, "The Skin Game."

"Kissing Time" Coming

"Kissing Time," with music by Ivan Caryll, book by George V. Hobart and lyrics by Philander Johnson, will play its New York engagement at the Lyric Theater beginning October 4. The cast is headed by William Norris and Edith Taliaferro, and includes Dorothy Maynard, Frank Doane, Paul Frawley, Donald Sawyer, Evelyn Cavanaugh, and Ian Wolfe.

Lee Kugel's Play

The first Lee Kugel's productions of the season will be "She Needs the Money," a three-act comedy dramatized by William J. Rathbun from the "Mrs. Mahoney" stories by Gertrude Brooke Hamilton.

"Enter Madame" Moving

"Enter Madame," will move from the Garrick next Monday, to the Fulton, a theater which has a seating capacity much larger than the former house.

Big Hall for Cleveland

Cleveland has just set in place the cornerstone of a gigantic public hall which when completed, will cover two city blocks and will have a seating capacity of 13,500. The building will provide facilities for amusement projects ranging from grand opera to the three-ring circus.

The arena or public hall proper is to be 370 feet long and 220 wide, yet in this vast auditorium there will not be a single pillar to obstruct the view of the army of spectators it will seat. The whole auditorium will be lighted from the ceiling, where the use of incandescents with the equivalent wattage of 218,000 ordinary lamps is being planned.

IS THAT SO!

Violet Hemig will be featured with Otto Kruger in the Marc Klaw, Inc., production of "Sonya," now in rehearsal.

Oliver Morosco has engaged Bertha Mann as leading woman of his Los Angeles stock company.

Luis Alberni, who was in "39 East," has been engaged for a role in "The Outrageous Mrs. Palmer."

Bert Angeles has signed with Fred Whitney to stage a new musical comedy.

Rachel Barton Butler has completed another play called "The Lap Dog."

Harry Kittredge, Alexander Loftus and Haviland Chappell have been added to the cast that will appear in support of William Faversham in "The Prince and the Pauper."

Brandon Tynan has been engaged for the leading role in "The Mandarin," soon to be produced.

Jane Manner begins her season of Drama Readings at the Hotchkiss School, Lakeville, Conn., on October 9, with Louis N. Parker's "Disraeli."

Edgar Stehli has been added to the cast of "The Treasure," which will open at the Garrick Theater on October 4.

Henry E. Dixie, Herbert Standing, Eugenie Blair and Miriam Elliott have been engaged for principal roles in "The Outrageous Mrs. Palmer," a new comedy by Harry Wagstaff Gribble, in which Mary Young will play the leading part.

Herbert Lomas, the English actor who scored a substantial success here some seasons back in "Hindle Wakes," has arrived from London on the Carmania to start rehearsals in the Galsworthy play, "The Skin Game."

Avery Hopwood has signed a contract with Wagenhals and Kemper to furnish them another play, on which he has begun work.

Florence Walton, supported by Allan Fagan is to inaugurate a variety tour at the Palace Theater on October 18.

Gertrude Vanderbilt will shortly be seen in a vaudeville act. M. S. Bentham is now arranging her tour.

Joan MacLean has arrived from London to appear here in the Galsworthy play, "The Skin Game."

Morgan Coman and Robert Forsythe have been engaged by Henry W. Savage for important character roles in "Cornered," the new play which will bring Madge Kennedy back to the speaking stage.

The Farber Sisters have joined the cast of the "Greenwich Village Follies" at the Shubert Theater.

Arthur Bowyer has arrived from London to play in the Galsworthy play "The Skin Game," which will be produced by William A. Brady.

Belle Bennett has succeeded Muriel Martin Harvey in the leading feminine role in "Happy-Go-Lucky," Ian Hay's comedy at the Booth Theater. Although Miss Bennett has never played in New York before, she is an actress of considerable experience and a great favorite on the Pacific Coast.



PAULINE FREDERICK

Popular stage star who is now appearing in Goldwyn's film version of "Madame X," the famous French melodrama

Has New Stage Designs

Mme. Sunshine, the theatrical milliner, has just returned to her New York shop from an extended trip abroad. She visited the principal millinery shops and expositions of Paris and brought back some new stage models, one hat being styled by Mme. Sunshine as the "Parisette" which is an exceptionally attractive conception. The Sunshine shop in West 45th Street has been the Mecca of prominent stage stars and screen celebrities since Mme. Sunshine's return.

Nat Lewis Busy

One of the busiest theatrical merchants is Nat Lewis, who has contracts galore to supply some of the new Broadway shows with lingerie, costumes and haberdashery. Nat has gotten his supply system for shows down to such a fine state that he outstrips the other fellows in a speed job that brings anything from a hairpin to an Indian blanket—anything to wear on the stage or off—to the numerous patrons and producers making Nat Lewis' place their buying objective.

Morton and Russell—A Great Pair

BY MARK

Important Factors in Broadway Show —Young, Ambitious Workers—Lovers Off the Stage as Well as On—Happily Married Six Years

YOUTH—Glorious Youth—is personified in the stage work of Harry K. Morton and Zella Russell, bright scintillating stage lights of "The Sweetheart Shop" now enjoying a run at the Knickerbocker Theater, New York. The Morton and Russell combination is invincible i.e., hard to beat when modern fun-making is concerned. For Harry and Zella comprise a great pair of stage workers. They have everything and we advise you to stick a pin right here: that the day isn't far distant when old Broadway—that part of Broadway which makes possible stage stars and amusement celebrities—will find Harry Morton and Zella Russell at the head of their own show.

And that recalls that

The Night the Show

opened at the Knickerbocker. Morton kept hitting up the comedy speed so fast that the critics went out of their way the next day to proclaim him as "unusual." And he deserved it all.

During the show and between the acts we had an interesting visit with Mr. Morton and Miss Russell. They occupy separate dressing rooms yet they are together as much as the conventions of the show routine will allow. On the stage they are "sweethearts"—lovers in the artificiality required by "lines" and "bits"—and they are also sweethearts off the stage. Harry Morton and Zella Russell are husband and wife. Married six years yet six years that have gone swimmingly along life's troubled seas—happy as schoolchildren ready for a vacation.

It was Miss Russell who said: "We are mighty happy in this show. We had such a fine engagement in Chicago and are hoping that the New York stay will be even greater. Mr. MacGregor and Mr. Moore have been grand to us and everybody with the show is praying for their success to run on forever. They have given Harry (Mr. Morton) his first big chance to prove to Broadway that he is as capable and clever as the Chicago papers said he was and I rejoice in the hit he has made. My part isn't anything to speak of yet, it enables us to be together—Harry and I have been married six years and have never been separated when playing stage engagements—and that means so much to us. And I can assure you that we are ambitious and Harry is just as earnest and sincere as he can be in his desire to be with a big show. I could have other engagements; parts unquestionably of more importance than the one I have in 'The Sweetheart Shop' yet that would mean a separation and that is the very thing that we do not want. So Harry got his chance and I felt anxious to help him along, so to make the 'joint engagement' a part had to practically be written in for me by Miss Caldwell. And I know that if it had been the other way that Harry would do the same thing for me."

Just then Harry Morton

Came Off the Stage

and his wife quickly steered him in-

to the conversation so that the interviewer could bring him into direct focus. We found him like a big schoolboy. He turned his batteries of youth upon us and in a naturalness that was unmistakably genuine told of his early life and of his father. When he talked of his dear, old dad, we liked Harry K. Morton then and there. Politics makes strange bed-fellows and the stage is as full of jealousy as a beach is full of sand yet the paternal reverence that comes from the heart strikes a responsive chord in our heart that recalls memorable days with our sweet dad. Morton said: My father is responsible for my stage career. He was not only on the stage at one time but he was a manager for years. Jim Morton is a brother of mine. You know Jim? (We nodded affirmatively). Well, Jim and I learned our first stage tricks from our father and it seems to come natural for Jim and

me to have a natural desire to go on the stage. When I was a kid I was crazy about shows and sports and I showed such skill with the boxing gloves that everybody even my father thought I was priming myself for the prize ring. To this day I enjoy putting on the gloves with some of my friends for it sure is great sport." At this juncture we interrupted long enough to ask about the acrobatics which he and Jim Morton can do so astonishingly well. Morton replied: "We owe all that to our father. It was he who adopted the stage name of Morton. Our family name is Langton. I know that I am continually trying some new acrobatic trick and some that I have been doing for several years came through that practice. I have

No Set Rules

for anything, except that I am not afraid of work; I enjoy the outdoors. I like motoring. I like golf. I do

not expect to become any champion at golf and have probably dug up more courses than any man who ever took up the game." Then Harry ducked back onto the stage.

Miss Russell then resumed

The Conversation and

said: "Harry and I live at Bay-shore. We are very happy down there. Like it immensely. We like it so much that we are going to build a new home there. You ought to see Harry when he gets down by the shore; he dons overalls and an old shirt and isn't happy until he has found something to tinker with, generally his car. Why he's just a big boy and to catch the spirit that is with him off the stage just catch him doing his specialty in the show." So we watched and we echoed Miss Russell's sentiment. After the second act Morton had more time to talk to us and we enjoyed hearing him tell of the fun he had prior to his stage days and of the subsequent trials and tribulations. He said: "We were in vaudeville for some time. And one of the best things we did was to play Hammerstein's. We had so many 'repeats' that we were like stock actors. We were stars in burlesque when the chance came to join the Greenwich Village Follies. A contract squabble prevented us from playing the Follies but later we obtained the release that made possible the 'Sweetheart Shop' engagement. We think there is nothing like musical comedy. There appears to be real harmony in this company although I have been in the show business long enough to bump into jealousy that not only hurts the players but does harm to the show and to the owners. I am sensitive and can't help it. The

Least Little Thing

has me worrying to set it right. I don't think there is a jealous bone in my body and I really enjoy hearing of the success of others. Now there is Miss Howard for instance. I get a lot of satisfaction in knowing that she is knocking an audience for a goal. If she failed at any time to get the laughs and applause I know it would affect me. Now take Miss Russell. I depend so much upon her for I am sure that were I working with anyone else that I might have them up in the air when I did something that wasn't laid out regularly yet with my wife I go right along and work accordingly. For she knows what to say and do and is at my elbow working the lines that gives me assurance that whatever stage trick I use she

Will Skate Along

with me. So you see my success in this show is hers. I don't mind telling you that I was pretty nervous the opening night in New York. And the other day when Fred Stone was in and sat in a box I was nervous as everything for I knew that there had been newspaper references to me being a 'second Fred Stone.' Not that we duplicate our stage work but through some of the stunts I do perhaps causing some writer to make the Stone suggestion. But it was enough to make me nervous."



HARRY K. MORTON

Clever young comedian and dancer who has scored a hit in "The Sweetheart Shop"

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In an
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Hedda Gabler

By
Henrik
Ibsen

Seat Sale Thurs. (Sep. 30)

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Fashions From The Footlights

By Mlle Rialto



MAE BURNS

An air of wholesome and confident youth is imparted by this one-piece dress of black Moon Glo Satin Crepe which Miss Burns elects for afternoon wear. Designed by the International Dress Company, it is dainty and serviceable—a rare combination. Graceful in its lines, with the skirt not uncomfortably long nor the sleeves

uncomfortably short, it is as appropriate for country as for town. The waist is cut with a broad V, and a narrow sash adds a touch of trimness. Jet and white bead embroidery is employed throughout the frock with particularly pleasant effect. Miss Burns completes the costume with a broad black hat with a sweeping feather

APRICOT season is upon us in full glory. All Fall plays bring to the eager eyes of feminine theatergoers exquisite creations fashioned of soft materials in the lovely new apricot shade. In William Hodge's latest vehicle, *Helen Wolcott*, an extremely pleasing little brunette, wore a dainty and decidedly becoming frock of

Apricot Chiffon

which has girlish lines to add to its charm. Side panels of ruffles were a distinctive feature, while the full lines forming the front and back of the skirt were draped in, in slightly harem effect. The waist was simply made with short sleeves, while a front of ruffled lace was made in vestee effect, and fell below the waistline. A girdle of apricot taffeta, tied in a bow at the side, made a pretty effect.

In another scene

A Pearl Grey Frock

was worn with charming results. It was one of those loose, comfortable models so much seen this year, having a long blouse with a loose back, hanging in cape effect in the back. The low waistline and overskirt were beautifully embroidered in a darker shade of grey. Indeed, it was a lovely little costume, and with its smart grey pumps and hat of grey, *Miss Wolcott* made a stunning picture. Another act brought her before her public, dressed in a *Joseph* gown of tan, which was a pleasing affair. It, too, possessed the loose lines of fashionable Fall frocks. With it a

Feather Trimmed Turban

of uptilted brim was worn. And these ostrich feather hats are proving just the right addition to our smart fall outfits. They are welcome relief from cut flower trimmed summer hats, and frame the faces very prettily.

Ann Warrington, as the stage mother of *Miss Wolcott*, looked very smartly attired in a

Draped Gown of Grey

charmeuse and chiffon specially well suited to the matron of rather full lines. It had a draped waist of chiffon, which, with its triangular opening in the front revealed a tight under bodice of shining grey charmeuse. The skirt was draped in tunic lines, opening at one side and giving just a glimpse of the charmeuse foundation. At the low waistline, in front,

Floral Trimming

in the shape of two large American Beauty roses added a bright and needed color relief and made the gown distinctive. All the gowns in "The Guest of Honor" were from the exclusive workrooms of *Joseph*.

Alice Brady, absent from the stage proper for quite a long time, returned from the films to greet a welcoming public as a Syrian heroine in "Anna Ascends." *Miss Brady*, grown decidedly slim, looked unusually striking in a most becoming *Harry Collins*

Orange Velvet Evening Gown which, with its long lines, unrelieved by draping of any sort, made the wearer look quite tall and willowy. It had a low, square cut neck and possessed a train of narrow dimensions. Another act found *Miss Brady* garbed in a

Trim Suit of Blue

dark in shade and soft in texture. It was made with a short skirt, and had a tailored jacket, with high collar. A low, close fitting hat added to the general fashion scheme of trimness.

Jane Carleton, who, as a statuesque beauty, wore gowns of distinction, looked quite her best in an evening gown. This had a waist of a black and white figured material, which, being girdled in Grecian rope effect, came well below the hips, where it was met by draped black charmeuse, being lower in front than in back, and possessing a slight train. Long ropes of black beads added a pleasing note. In another scene *Miss Carleton* wore a one-piece dress of black, with long tunic and loose back panel of the waist forming a cape effect. The trimming on this unusual gown was of narrow

Bands of Monkey Skins

which were used at the neck and sleeves, and on part of the waist. At another time *Miss Carleton* was seen in a trimmed becoming suit of tan fashioned along conventional lines.

While brilliant colors are much used this season, black is having quite a vogue among the well dressed folk—both young and old. At recent openings, *Francine Larrimore* was seen in

All Black Costumes

which were decidedly becoming to her blondness. Trim little frocks they were, with straight lines, while a hat with three cornered outline made a fetching headpiece.

All black, too, was chosen by *Pauline Lord* for a smart street costume. Over a black satin dress, a coat of black duvetyn, with panels of heavy black satin was worn with excellent effect. A round hat, with turned-up brim, in black velvet completed the outfit.

Justine Johnstone, who is always beautifully gowned at "first nights" was seen at "Anna Ascends" in a low cut evening gown in pastel shades, while an evening wrap of richly brocaded material in lovely shades of green, banded about the neck in black fur, proved a stunning bit of covering.

With large or dark-colored hats

Feather Trimming Leads

as an effective tone-giving feature. While in the fashioning of evening gowns the use of ostrich feathers will, apparently, not be employed as extensively as last year, the use of curled, and uncurled ostrich feathers in addition to the attractiveness of Madame's chapeau, is greatly in favor.

RUTH SHEPLEY

(Below) Miss Shepley has a long established reputation on the stage for an ability to select and wear striking costumes. She has manifested this gift—for it is indeed a gift—in a score of plays, but notably in "The Boomerang" and "Adam and Eva." This season she is appearing in a conspicuous part in "Wild Cherry" in which she is seen to distinctive sartorial advantage. One of her many costumes is

shown in the accompanying photograph—a navy blue Roshanara Crepe with blue Indestructible Voile, made by Crown, Inc. Embroidery of a wide and original pattern decorates stunningly the ends of the roomy sleeves and the bottom of the skirt at its sides, and a broad sash which hangs jauntily at the side gives a dashing effect. A blue velvet hat with a fairly wide brim from Dobbs sets off the costume



Photo by
Old Masters



Photo by
Old Masters

PATTI HARROLD

(Above) No one presents a more simple and effective picture of charming girlhood than Patti Harrold, the talented daughter of Orville Harrold, who is now playing with extraordinary success the leading role in that popular musical comedy "Irene." She is seen here in a Patrician frock of printed Pussy Willow. Boyish in design, it is comfortable without lack-

ing in feminine grace and chicness. Plaited organ-die frills upon the very short sleeves and at the convenient hip pockets lend an appealing variety to the dress. It is a singularly appropriate mode for the slender and petite girl. Its addition to Miss Harrold's wardrobe helps to make her one of the most becomingly-dressed of the younger actresses on the American stage

"MADAME X"**Pauline Frederick Impressive in Goldwyn Film**

Produced by Goldwyn. Adapted from the French of Alexandre Bisson. Directed by Frank Lloyd. Released by Goldwyn.
 Jacqueline Floriot.....Pauline Frederick
 Louis Floriot.....William Courtleigh
 Raymond Floriot.....Casson Ferguson
 Rose Dubois.....Maud Louis
 Dr. Chesnel.....Hardee Kirkland
 Cesaire Noel.....Albert Roscoe
 M. Valmorin.....Correan Kirkham
 Laroque.....Sidney Ainsworth
 M. Robert Parissard.....Lionel Belmore
 M. Merival.....Willard Lewis
 Victor.....Cesare Gravina
 Marie.....Maud George

When the film directors sought the highways and byways for feature subjects and their bosses turned loose their gold to make them possible by acquiring the screen rights to notable play successes, it was only natural to assume that some big company would land the famous melodrama, "Madame X." Well, it came to pass that the Goldwyn Company planked down a nice sum for the picture rights and assigned Frank Lloyd to the task of directing.

A lucky strike was made when Pauline Frederick was cast for the stellar role. As the celebrated woman who went step by step down the ladder of life until she became a sorry-eyed figure, wrinkled, unkempt, careless, inebriated and not giving two hanks whether school kept or not, until she shot down the man who would sell her past for a pretty penny, but bringing to light the name

of her husband and her son and which would fling untold disgrace upon them.

Then there is the trial. That impressive scene where "Madame X" is on the stand for her life, with her lawyer none other than her son, is finally over and she is acquitted, brought out the real acting ability of Miss Frederick. It was splendidly done and Miss Frederick at no time showed any inclination to act all over the film.

It is not the pleasantest story in the world, but it is finely told under Lloyd's skilful direction, plus Miss Frederick's bully work. The Goldwyn Company has given the entire picture production a most effective and complete staging. The cast is also large and capable.

This photoplay calls for some unusual emotional work and it is there that Miss Frederick shines so beautifully in all her scenes and especially the one where drink is dragging her lower and lower, yet not sufficiently so as to destroy the last trace of love there is in her for her son.

At the finale the father and son rush to the chair where Jacqueline is seated only to find her lifeless.

VANCE.



(At the top of the page) Pauline Frederick as she appears in Goldwyn's "Madame X"

Above, the now derelict Madame X is defended by her own son in the courtroom

(Insert) Absinthe and an unscrupulous man start the helpless Gabrielle on her way to ruin

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, 133 W. 44th St., New York.

The Letters of Heloise to Her Chum

BY HERBERT CROOKER

V
DEAR MARGIE:

Well, Margie, old hill of beans, how's your father? That's another snappy greeting created by Al Glumm, our company's press agent. Aint he clever in vernacular of the streets, Margie? Well, Margie, I got your letter yesterday, and one from Harold also. I guess my passionate epistle had made Harold panicky, Margie, as he even went so far as to pour Bay Rum on his writing paper, something which Harold has never committed heretofore. I hope Harold didn't get that Bay Rum for law-breaking purposes, Margie, because when put to task even the best of masculines fall. For instance, Margie, Al came around

The Other Night

looking distractingly queer and when I asked him what the matter was he said he had drunk a bottle of lemon flavoring extract as Harold Lloyd had told him that "Snub" Pollard had been told by Eddie Boland, who heard it from Hal Roach, that lemon extract was a hypodermick for snake-bite.

Laying all kidding to one side, Margie, ain't Al a scream? Al says to me that he's going to drag me out to the Rolin studios the first chance he gets and let me lamp Harold Lloyd and Mildred Davis working on "Wrong Number," which is their forthcoming laugh-getter. I am glad of that, Margie, as I am going to surely speak to "Speedy" Lloyd about tipping Al off to the lemon extract, as one can't afford to have one's press agent, who is going to get one's picture in the paper, get listed on the casualty list, can one, Margie? Besides, Margie, it's one of woman's duties to mother mankind, that is, after a fashion, hey Margie? Of course, Margie, I'm going to keep Al at arms length as much as possible, Margie.

Heloise Wins Movie Beauty Contest and Relates Adventures in Film World to Her Friend Margie—She Will Write a Letter Every Week

Al told me that I did very well in my screen tests. He said I was really a riot, Margie, which is saying something, if not more. Al also said that the company

Is Taking Steps

to grab off a script for my first super-picture. I guess Margie, that that they see they have hooked a winner so I suppose I'll start laboring soon. I asked Al when he was going to start shooting my pictures to the papers and he said not to worry, he'd fix me so I'd be famous *alright!* I wonder what he meant, Margie?

Well, Margie, just being with Al has made me realize the value of being wise and so to help Al out I up and wrote a poem which I have dedicated to myself, Margie, which I think is pretty good, and so does Al, Margie. I'm going to be awfully helpful to that man with all the ideas I get Margie, and I guess he is beginning to realize it already. Here is the poem which I wrote, and which both Al and I think is great, and which is dedicated by myself to me:

There was a maiden modest and retiring,

Who little knew that fame awaited near,

Whose features were as fair as blooming sumachs,

Whose father sold the best Wee-hauken beer.

This modest maid had copped a beauty contest,

And also got some coin from Uncle Hank,

It was remarkable she ever got it—
He died and left the payroll in the bank.

This jane had little thought of fame or riches,

She oft had hoped that she could feed the poor,

So when they broached the subject—would she try it?

She up and answered boldly to them, "Sure!"

You should have lamped the happy features

Of all them magnets when she answered, "Sure!"

They knew darn well that they had hooked a beaner,

Who to the theatre stylish crowds would lure!

So on the R. R. train this little lady,
Did ride conveniently away out West,

Where she will gayly enter motion pictures—

And this, dear reader, ain't no idol jest!

Issent that *some* pome, Margie? Al read it and said if things like that happened often he would up and quit his job. Issent it funny, Margie, how much professional jealousy

I Have to Face

just on account of being beautiful and talented. I see I must keep Al in good humor, Margie, or he won't be so apt to get my picture in the paper but might allow himself to get lured into the toils of some hip-rolling vampire, Margie.

I had a great time with Al the other day, Margie. He said to me, "How would you like to meet a leering villain?" and I said right back to him, thinking at last here is a thrill, "Oh, Al, I would dearly love to meet a leering villain if he is nice?" "Well," said Al, "I will take you out to meet Warner Oland, who is probably the loudest hisst villain that ever scared to death a high-priced leading lady." "Fine," said I, "what has he done, Al?"

"Well," says Al, "he has to date done perhaps more dirty work than any other man on the screen. Why, Heloise," says Al, "I have saw him trip up an old lady who wore crutches, and coldly laugh as she lay squirming on her face. There is nothing too low for Warner to do."

"Warner Oland," says Al, "scared Pearl White to death through the usual

Number of Episodes

of countless Pathe serials—he frightened the life out of Eileen Percy daily in 'The Third Eye.' And just now," says Al, "he is making Juanita Hansen's life miserable in 'The Phantom Foe,' and is about to make her tear her hair some more in 'Roaring Oaks,' which is another Pathe thriller.

"You know, Heloise," says Al, "the villain output this year is far beyond the fondest hopes of the most optimistic truck gardeners in the country. Allegorically speaking, Heloise, there are villains to burn, which being the usual ultimate end of all villains, anyway, issent to be wondered at, Heloise, but Warner continues to be the loudest hisst of all, Heloise.

"So great," went on Al, Margie, "is the pressure of the villain to the cubic inch that one motion picture producer has wished right out loud in rotogravure that Warner Oland could be

A Whole Family

of brothers of villains, each one gorier than the other. I know you will like Warner Oland," said Al, knowingly.

Of course, Margie, I know Al pretty well by now, and I trust him indubitably, otherwise I would not have consented to go with Al and meet the feendish Warner Oland. But imagine my mistification to meet Warner Oland, Margie, and find he was terribly nice, even though he is the loudest hisst villain on the screen, Margie. He said, "I'm glad to know you, Miss Adair," and he didn't try to choke me or anything. He didn't even leer at me, Margie.

Warner Oland had just finished cleaning the blood from his poisoned stiletto when I met him and was bubbling over with amiability and good humor.

"Don't you ever get scared at yourself, you're so villainous?" I asked shyly, Margie, although deeply thrilled at the same time.

"Well, no," he said, without even stopping to hesitate. "Of course there was a strain at first, but now I am quite used to same. You see I was once put in a psychic frame of mind, you see, especially villainous,

(Continued on page 618)



I was taking a walk with Al, Margie, and I bumped into this wholesale

tete-a-tete. It is Eddie Boland "on location" with the Vanity Fair girls

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 45th St., New York.

"UNCLE SAM OF FREEDOM RIDGE"**Harry Levey Film a "Purpose Production"**

Adapted from the Margaret Prescott Montague story by Ernest Mass. Directed by George A. Beranger. Produced by Harry Levey.

Roger Blair.....	George Macquarrie
Uncle Sam.....	Wm. D. Corbett
Young Sam, his son.....	Paul Kelley
Roma Jones.....	Helen Flint
Arthur, the Fool.....	Eugene Keith
Andy Mason.....	Leslie Hunt
Sam, the Boy.....	Sheridan Tansey
The Reporter.....	Jack Newton
Judge Braxton.....	Nicholas Burnham

Never before has a motion picture been given the distinguished premiere accorded "Uncle Sam of Freedom Ridge." The honorary reception list included President and Mrs. Woodrow Wilson, Honorable Newton D. Baker and Hon. Josephus Daniels while actually present, in the flesh, were such renowned personages as Honorable William G. McAdoo, George Creel and Honorable Oscar Straus. The author, Miss Montague, who won the O. Henry prize for the best short story of the year, was present also.

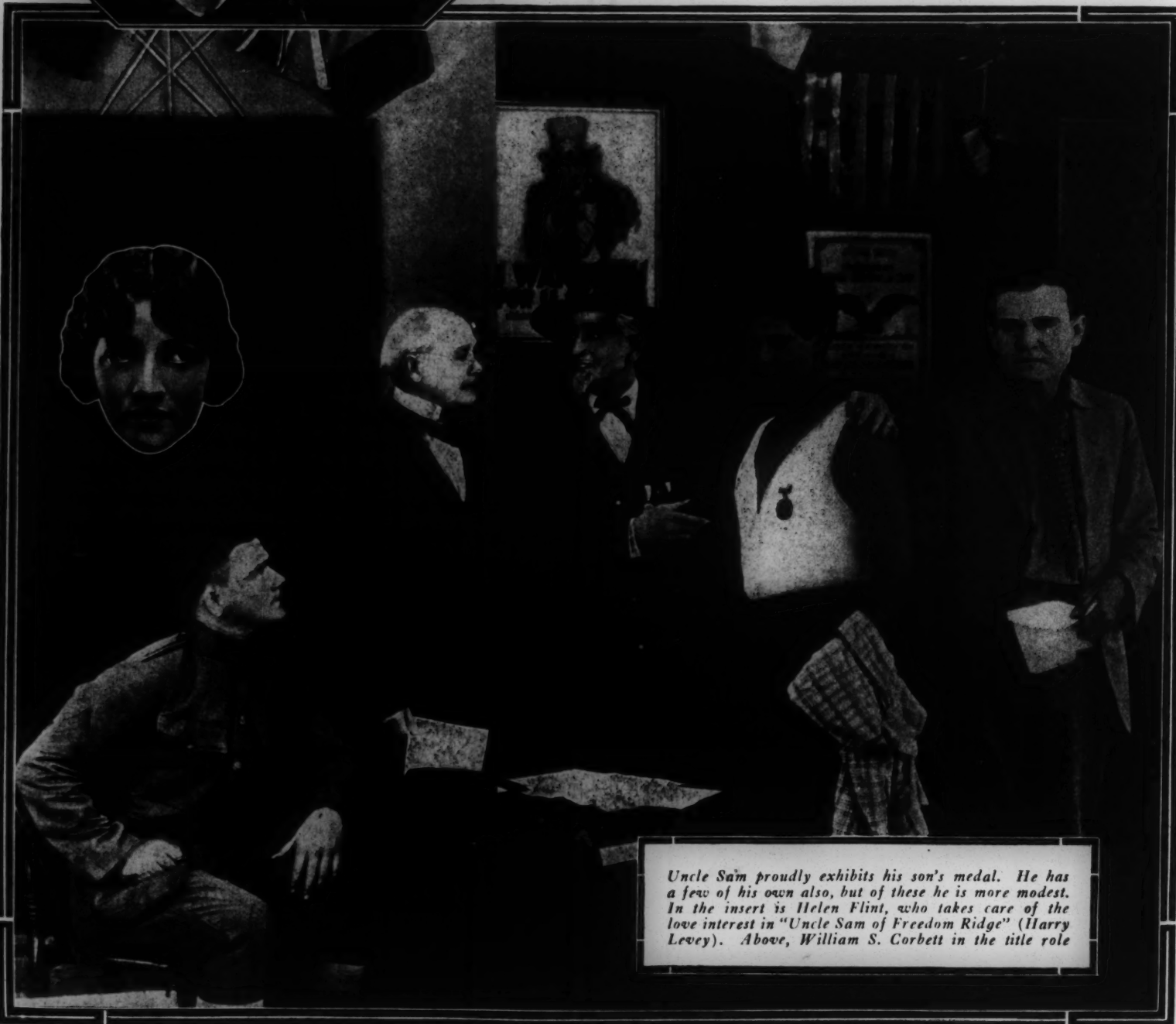
The picture has an avowed purpose and endeavors to show the atonement and resurrection of a nation; that is, the part that the United States took in the war; her fight for Democracy;

her rejection and imaginative acceptance of the League of Nations. The merits of this League of Nations are in fact the real theme of the picture.

The chief character, Uncle Sam, is the symbol of the nation. His record is the life history of the nation—war-ridden, politically agitated, striving ever for real democracy. Fired by patriotism, Uncle Sam gives his only son to the war, then devotes himself to Liberty Loan campaigns and sacrificial acts. Though his son dies, he still urges others to serve the country. Finally he volunteers to kill himself in order that the nation may realize the necessity for the League of Nations.

Other phases of the picture include the beautiful love story of Uncle Sam's adopted daughter Roma Jones and young Sam, slacker defections and the comic experiences of village characters. Wm. D. Corbett made an impressive Uncle Sam, strikingly like the symbolical pictures. A rare dignity marked his emotional scenes which were difficult and sustained.

SOBEL.



Uncle Sam proudly exhibits his son's medal. He has a few of his own also, but of these he is more modest. In the insert is Helen Flint, who takes care of the love interest in "Uncle Sam of Freedom Ridge" (Harry Levey). Above, William S. Corbett in the title role

"GOOD REFERENCES"

Constance Talmadge Stars in New First National Film

"Presented" by Joseph M. Schenck. Adapted by Dorothy Farnum from E. J. Rath's story. Directed by R. William Neill. Released by First National. Mary Wayne Constance Talmadge
William Marshall Vincent Coleman
Peter Stearns Ned Sparks
Caroline Marshall Nellie P. Spaulding
Nell Norcross Mona Liza
Kid Whaley Matthew L. Betts
The Bishop Arnold Lucy
The Landlady Dorothy Walters

In her newest of First National pictures Constance Talmadge is seen in the role of an orphaned girl who in order to obtain a much desired position as a "social secretary" forges good references and thereby hangs the film story in which Mary Wayne not only has a long line of eventful experiences but also falls heads over heels in love with a young man named William Marshall.

Miss Talmadge easily carries off all stellar honors as laid out by the scenario writer although some interesting climaxes are furnished by Vincent Coleman and Matthew Betts.

What is something of a novelty is a prize fight pitched within the portals of the handsome Marshall home.

There are some pleasing outdoor scenes, with Miss Talmadge wearing a becoming bathing suit and giving a display of her diving prowess. Comedy is injected at every turn, with the subtitles so concocted as to cause laughter.

Whenever the film starts to slow up a bit Miss Talmadge sweeps into view and lifts the story back.

Imagine a swell affair where the



Above, Constance Talmadge in "Good References" (First National) gets a shock at the hands of Ned Sparks

At the right, Ned Sparks down in the coal cellar with Constance Talmadge, attaches himself to a mousetrap quite unexpectedly



Above, Constance Talmadge in "Good References" (First National) needs no other references than her smile

guests are in their conventional evening attire, the entire atmosphere being class, decorum and "high society" and all of a sudden a prize fighter drops in, takes a few "swell" introductions and then gives an exhibition of shadowboxing, peeling off his soup and fish a bit at a time when Mary Wayne has him rushed out by a cordon of servants! That is one scene that is well worked up.

Miss Talmadge works hard. She never shirks her allotted film task a minute and therefore obtains ultimate satisfaction in everything she does for the screen.

VANCE.

"HELD BY THE ENEMY"**Paramount Presents Film Revival of Civil War Romance**

From the play by William Gillette. Directed by Donald Crisp. Scenario by Beulah Marie Dix. Released by Paramount.

Rachel Hayne.....Agnes Ayres
 Emmy McCreery.....Wanda Hawley
 Sarah Hayne.....Josephine Crowell
 Clarissa.....Lillian Leighton
 Capt. Gordon Hayne.....Lewis Stone
 Col. Charles Prescott.....Jack Holt
 Brigade Surgeon Fielding.....Robert Cain
 Thomas Beene.....Walter Hiers
 Uncle Rufus.....Robert Brower
 Major-General Stanton.....C. H. Geldart

The plot of this fascinating melodrama, made famous by its author's (William Gillette's) portrayal of the leading role, is too well known to need repetition.

But the filming includes many details of dramatic realism that were necessarily lost in the legitimate production; thrilling encounters between the forces of the North and South; beautiful Southern landscapes and examples of Southern architecture of the crinoline period.

Jack Holt, as the gallant hero, Colonel Charles Prescott, is all that the hero worshippers could ask.

Agnes Ayres, as Rachel Hayne, the much admired widow of the the story, makes as charming a southern lass as ever coquetted her way into the hearts of Rebel and Union gallants.

Lewis Stone handles the difficult role of Captain Gordon Hayne, the husband of the heroine, who was reported dead but returned in time to supply the tensely dramatic episodes that make the play, with his usual artistry.

Walter Hiers gives a clever impersonation of the Leslie's Weekly staff artist who prepares his war scenes in advance of their action, and the balance of the cast is one of unusual merit. ELITA.



At the left, above—
 enter the lover in
 "Held by the
 Enemy" (Param.)

At the bottom of
 the page Lewis
 Stone becomes mas-
 ter of the situation

At the left, Agnes Ayres and Jack
 Holt exchange a few words, properly
 chaperoned of course, but—

—for some
 reason Mam-
 my is shocked
 at seeing them



"THE CRADLE OF COURAGE"

Paramount Presents William S. Hart in After-War Drama

Adapted by Lambert Hillyer from a story by Frederick Bradbury. Directed by Lambert Hillyer. Released by Paramount.
 "Square" Kelly.....William S. Hart
 Rose Tierney.....Ann Little
 Tierney.....Thomas Santschi
 Mother Kelly.....Gertrude Clair
 Jim Kelly.....Francis Thorwald
 Lieutenant Riley.....George Williams

"The Cradle of Courage" symbolizes our own U. S. Army. Into its purifying caldron went "Square" Kelly, a crook. After having tasted the "dirt of Flanders" and earned a wound stripe, he comes back to America with his buddie, the first honest friend he has known. They are met at the pier by the buddie's father, a police lieutenant, who recognizes "Square" as an ex-crook, but, softened by the buddie's devotion, he offers "Square" a chance to go "straight" on the police force.

After promising to consider this generous offer, "Square" goes home to the underworld, but finds that he no longer "fits in." The better man, born in "The Cradle of Courage," triumphs, and sets out to exterminate from his precinct the crooks he had "set to ridin'" it.

When "Square" resigns from the gang he is showered with derision

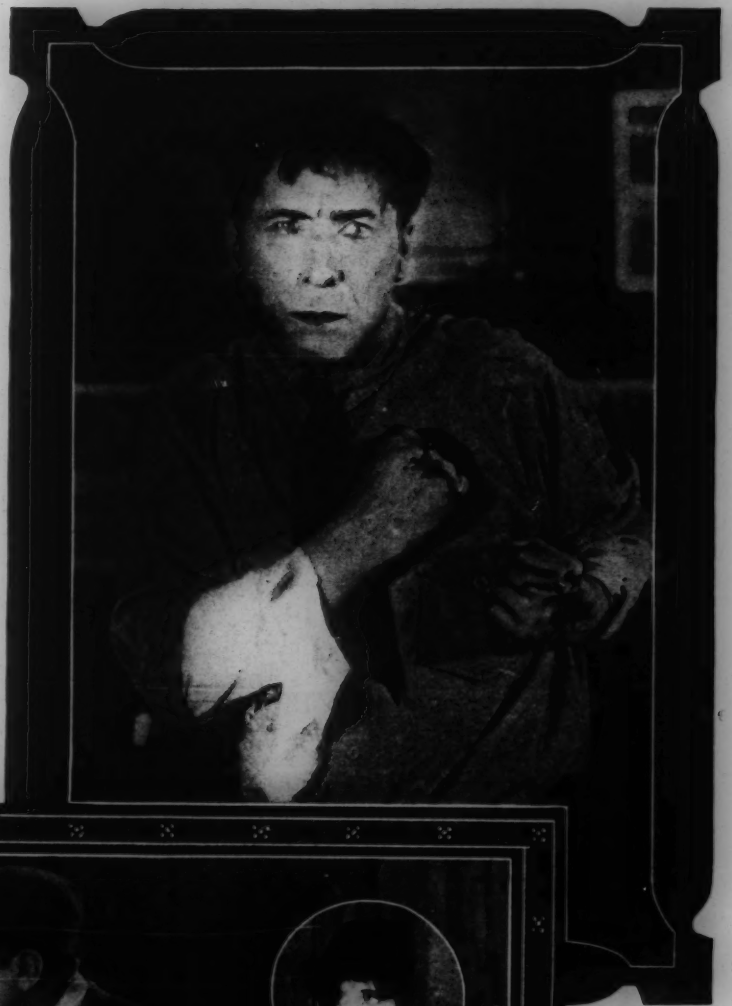
and insults, all of which he takes meekly, until the leader of the gang, a man who has never been beaten in a fight, insults the U. S. Army. "Square" engages him in a thrilling fistic encounter that demonstrates to that "unworthy" the worth of U. S. Army training.

After "Square" joins the police force, he surprises his former companions at a safe-blowing job, and in the battle that ensues "Square's" brother is shot in the back. "Square" re-dops his gangster clothes and goes back to the underworld to avenge his brother's death. His vengeful mission fulfilled he returns to duty engaged to Rose Tierney, the girl who managed to go straight in crooked ways.

Mr. Hart makes a dapper looking doughboy and a mighty fine looking policeman, but most notable of all is his artful handling of the three-sided role of dough-boy, gangster and policeman.

"The Cradle of Courage" is as typically American in action as it is in theme, moving with almost breathless speed.

ELITA.



Above, William S. Hart goes back into the old life of the underworld to avenge his brother's death in "The Cradle of Courage" (Paramount) and never stops until he has done it

At the top of the page, the fighting doughboy has come back home ready to fight again, and proceeds to do so. The army has been the cradle of courage for him and he defends its honor against all comers

At the left, William S. Hart does his duty as an officer of the law in "The Cradle of Courage" (Paramount). From crook to cop is a big jump, and Hart as "Square" Kelly makes it by way of the army



Douglas MacLean in "The Jailbird" (Paramount) finds an easy way of getting what he wants when nobody's looking

"THE JAILBIRD"

Paramount Film Decidedly Entertaining

Produced by Thomas H. Ince. Scenario by Julien Josephson. Directed by Lloyd Ingraham. Star, Douglas MacLean. Released by Paramount.

Shakespeare Clancy.....Douglas MacLean
Alice Whitney.....Doris May
"Skeeter" Burns.....Lew Morrison
Noah Gibbs.....William Courtwright
Joel Harvey.....Wilbur Higby
Elkemah Pardee.....Otto Hoffman
Asa Grider.....Monty Collins
Grandpa Binney.....Bert Woodruff

This Thomas Ince picture, bearing the Paramount releasing label, is the feature attraction at the Rialto this week and proved one of the most enjoyable films seen on Broadway this season. There is a good story that bears excellent continuity and it runs along in an eventful manner, with sufficient comedy to help it score all the way.

It is a rural story but despite its title isn't as full of gunplay, blood and thunder as one would imagine yet there is a thrill of suspense that is splendidly carried out and splendidly acted. Douglas MacLean is the star and this likeable chap adds a new feather to his popularity cap. He receives able feminine support

from Doris May who handles the role of an unsophisticated country girl who falls in love with MacLean, playing the jailbird.

MacLean is in prison. He takes French leave. Goes away and puts over a big deal that looked as crooked as a dog's hind leg but which turned out a glorious success. MacLean, in love, goes back to serve out his six months' time, slipping in the same way as he slipped out.

There is a wholesome bucolic aspect to the story, with Ince using some excellent countryside types.

Miss May is sweet and charming and does not overact. She and MacLean comprise a good combination.

Douglas MacLean has won a big place for himself in the estimation of motion picture lovers and he has done it in a remarkably short time. Under the guiding hand of Thomas H. Ince his buoyant personality, his cheery smile, and his comedy skill have stood him in very good stead.

VANCE.



It may be miles and miles from nowhere but Douglas MacLean never loses his smile and his glib manner of making friends as the hero of Paramount's "The Jailbird"

At the right, Douglas MacLean and Doris May spend an exciting half hour at parchesi—and another game, also.



THE WEEK'S BROADWAY PICTURE SHOWS

THE CAPITOL Big Feature Is Goldwyn's "Madame X"

One must admit that the main attraction at the Capitol this week is the Goldwyn feature, "Madame X" which has *Pauline Frederick* as the star. Not only is the picture decidedly interesting but it has been given a splendid production.

Unit No. 1 has the Capitol Grand Orchestra, with *Erno Rapée* conducting at the first performance Sunday afternoon, playing selections from "Pagliacci" (*Leoncavallo*). The Capitol musicians played with feeling and expression, with the "Pagliacci" music having been heard at this house upon previous occasions. The program now carries the names of *William Art* and *David Mendoza* as associate conductors.

The Capitol News as usual carried some interesting events of both local and foreign locale. Among the happenings was *Will Rogers* who offered a number of humorous comments upon conditions in general. This *Rogers'* film is entitled "The Illiterate Digest."

Unit No. 3 brought a new name to the program. It was that of *Angela Compagna* who danced artistically and effectively to timely music, namely "Toreadore et' Andulouse" (*Rubinstein*).

Unit No. 4 was decidedly novel and entertaining. While a picturesque colored picture, the *Prizma*, showed a visit of an expert cameraman to Guatemala, Central America, there was novelty and diversity by special music by a specially-engaged Marimba Band, with a dance interpolation of the native tango danced by *Doris Niles*.

Unit No. 5 was a prologue to the "Madame X" feature, with an effective presentation of "Miserere" from "Il Trovatore" (*Verdi*) which had *Sudworth Frasier* and *Lillian Ellison* as soloists and the Messrs. *Peacock*, *Duffield*, *Barber* and *Holbrook* ably assisting.

Unit No. 6 was "Madame X".

The story of the famous melodramatic stage success is too well known to repeat. It deals with a woman who leaves her husband and baby son only to go from bad to worse through the use of absinthe until at length she is brought into court to be tried for the murder of the man who has caused her downfall. Her own son is appointed to defend her though neither knows the other's identity, and through his eloquence she is acquitted, but only to come to her death before she has left the court. *Pauline Frederick* as *Gabrielle*, who is later the unfortunate Madame X, has a fine opportunity to reveal her dramatic force and does so wonderfully. The supporting cast is also of first rate quality.

Unit No. 7 was both animated and colorful. It was entitled Russian Mazurka and consisted of special accompaniment by the orchestra, the special selection being "La Czarina" (*Louis Ganne*) and the ballet danced by *Mlle. Gambarelli* and *Alexander Oumansky*.

Unit No. 8 was Hy Mayer's latest Capitol travelogue, this subject being entitled "Such Is Life In Summer." One scene after another shows the

"Madame X" at Capitol—Famous Civil War Play at Rivoli—Singers Score at Rialto—Curwood Film at Strand

wild animals of the city parks as well as depicting at close range derelicts and the divers denizens of the parks and benches. It is an entertaining adjunct to the Capitol program.

Unit No. 9 was assigned to the Capitol Grand Organ, with its wonderful power being given full scope, the player being *Melchiorre Mauracottone*.

Unit No. 10 was the exit from the "largest playhouse in the world." VANCE.

THE RIVOLI

Jack Holt Shines in Famous Gillette Role

Romance, crinoline and comedy are the very engaging themes at the Rivoli this week—the romance being in the form of "Held By the Enemy," the Civil War melodrama written and made famous by *William Gillette* in his matinee idol days. *Jack Holt* plays the Gillette role with a fine picturesqueness.

Apropos of the period covered by

Death, provides a peek at the Hindu celebrations of Buddha's birthday, and ends with a snapshot of *Alexandre Millerand*, President of France.

A Chester Comedy, "The Big Show," a kid and monkeyshine novelty and Mutt and Jeff in "The Brave Toreadors" bring the well arranged program to a smiling close. ELITA.

THE RIALTO

Audience Showed Favor Upon Russian Singers

There is considerable film comedy on the Rialto program. Not only are there some capably-arranged scenes but there is no doubt but that the *Douglas MacLean* feature, "The Jail Bird" and the *Charles Chaplin* revival of "The Cure" were irresistible laugh getters.

MacLean is one of the most pleasing personalities on the screen. His rise to stardom has been rapid but none too soon for his many admirers. "The Jailbird" offers him a good

The Rialto Magazine held its own, carrying some picturesque views that were culled from all the current film news services.

In succession followed the Russian singers and the *Douglas MacLean* feature with three numbers following the Paramount picture.

Arthur Cerino, French horn virtuoso, was given a spotlight and splendidly played "The Swan" (*Camille Saint-Saens*) to big applause returns.

The organ solo was "Waldweben" (*Richard Wagner*) that showed what a corking musician *John Priest* is.

The program is now giving *Claude Millard* credit for the poster creations. They are indeed works of art and *Millard* is entitled to special credit.

Next week's program will present *Mary Miles Minter* in "Sweet Lavender (Realart)." VANCE.

THE STRAND

Curwood Film Feature of Program This Week

Another of *James Oliver Curwood's* tales, "Nomads of the North," is the feature of the Strand bill this week, which is preceded by a scenic prologue. Two of the leading characters, "Neewah," a bear cub, and "Brimstone," a flap-eared pup, though not listed among the cast, earn more than a fair share of glory for the intense interest in the picture. While those we care about in the picture survive threats on their lives.

Following this came a post nature scenic entitled "The Cloud." While the storm raged and the lighting effects changed with its intensity, *Mary Mitchell* delighted with a soothing solo in a delightful soprano voice.

As the overture, the Strand symphony orchestra played "The Girl From the Golden West," by *Puccini*. The Strand Male Quartet won hearty applause with their well blended voices harmonizing on *Dreaming Alone in the Twilight*, written by *Harley Moore*.

A Mermaid comedy entitled "Dynamite" carried plenty of action and explosions and not much plot. A hen, eating some of the gun powder, later laid eggs which exploded and then when thrown from her roost by an objector, disappeared herself in a cloud of smoke.

The Strand Topical Review shows *Alexandre Millerand*, the newly elected President of France, enjoying a few leisure moments; our own Presidential candidates, *Harding* and *Cox*, who each came in for a generous round of applause; the new Caterpillar guns of Uncle Sam at *Camp Jackson*, S. C.; the Polish volunteer army marching about Warsaw and some other interesting picture news of the day.

The musical program at the Strand is always a big feature, the big orchestra being one of the finest the city has to boast of, *Miss Mitchell* and the Strand Quartette are also first rate in their capacity of soloists and music-lovers as well as picture fans can always be assured of a pleasant two hours there. JOVIE.



A picturesque scene aboard a houseboat in American's forthcoming release, "The Blue Moon," adapted from the novel of the same name

the film, the vocal number is entitled "In Crinoline Time," a four-voice presentation by the New York School of Opera and Ensemble. The feminine singers make a very pretty picture indeed in their dainty frocks of crinoline, and the effect of the blended voices is highly pleasing.

Crinoline is seen in another pretty phase, adorning the charming *Vera Myers*, who, with *Paul Osgard*, presents a picturesque dance entitled "Gavotte," a terpsichorean pantomime which finds a sentimental finale in a kiss.

The Rivoli Pictorial begins at the Nassau County Fair, with its prize-winning cows and pigs, glimpses *Bill Strothers*, of Baltimore, scaling a sky-scraper, gives a bird's-eye view of *Barr's Flying Circus*, executing aerial stunts at a high altitude, while traveling at a speed of 100 miles an hour, includes an impressive panorama of the Polish Volunteer Army and Women's Battalion of

opportunity to show his winning smile and to be generally agreeable. It tells a somewhat unusual story of a young man who slips out of jail with the least possible trouble, goes about his business until he has accomplished the purpose he set out to accomplish, and slips back into prison to serve his term out. *Doris May*, herself a most attractive screen figure, plays the role of the heroine in her usual charming manner.

But what a fine impression the Russian Isba Singers made! Four men and four women offered a group of Russian songs. But they wound up to the kind of applause that would have gotten an encore in vaudeville. The singers not only tried some close harmony collectively but individually the troupe displayed talent out of the ordinary.

The overture was "Il Guarany" (*Gomez*) with musical interpretation by the Rialto orchestra that was beautifully done.

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But not only is the subject in itself engrossing, but the direction and the

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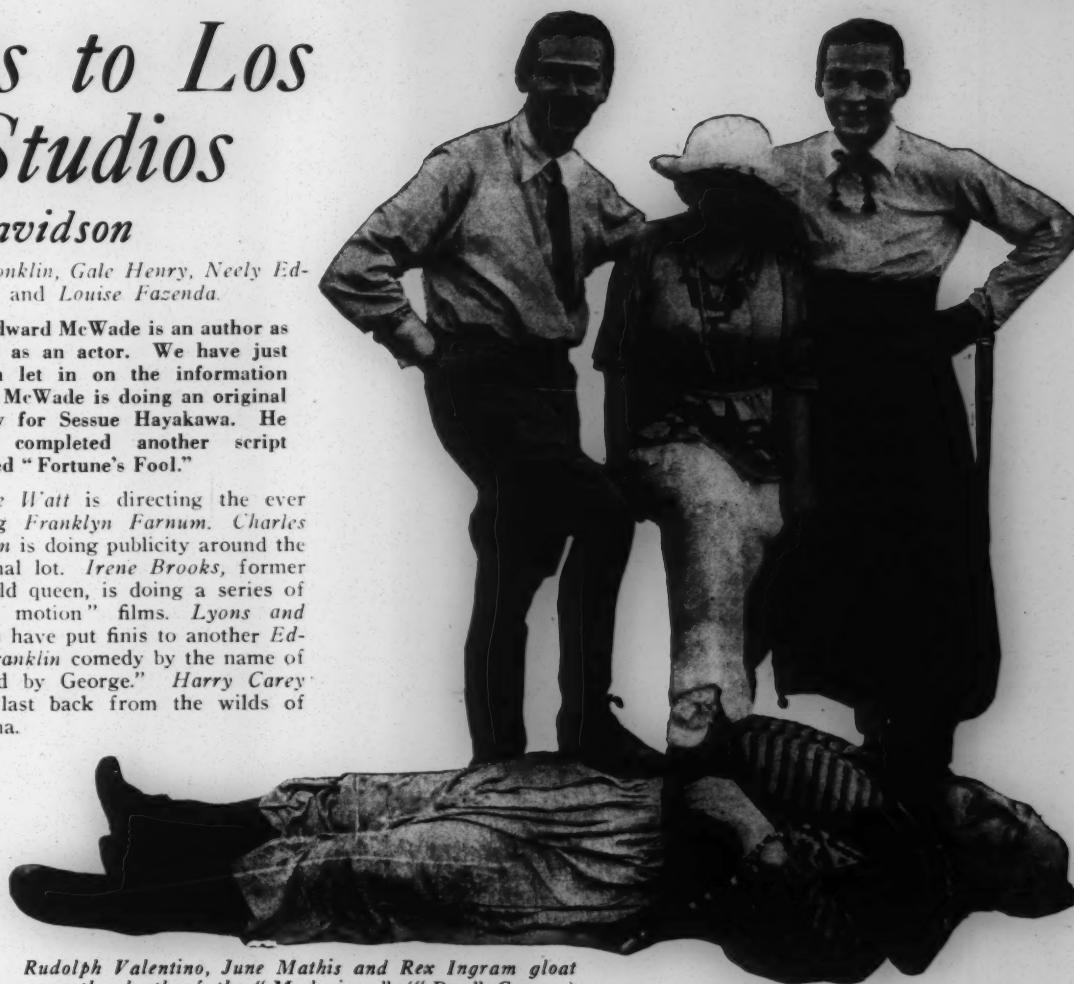
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SCREEN NEWS OF THE WEEK

TO RELEASE BIG PERRET FILM Pathe to Show "The Empire of Diamonds" in United States, Canada and Australia —Marks New Epoch

PATHE EXCHANGE, INC., has taken over Loence Perret's international drama, "The Empire of Diamonds." The story is a Continental novel, written by Valentine Mandelstamm. Pathe will distribute the production throughout Canada and Australia, in addition to the United States.

"The Empire of Diamonds" marks a new epoch in motion picture making, for it is an international drama in every meaning of the term. Mr. Perret filmed the production in the actual territory written about by Mr. Mandelstamm in his famous novel. The director took an entire company to Europe, filming scenes in London, Paris, Nice, Le Havre, Monte Carlo,

the Riviera. He completed his work on a trans-Atlantic liner and in New York City.

For the first time in the annals of the famous Casino at Monte Carlo, Mr. Perret was granted permission to film scenes within the gambling establishment.

In addition to the American players who accompanied Mr. Perret to Europe, several famous European actors appear in "The Empire of Diamonds." Among the American players in the cast are Robert Elliott, Lucy Fox, Henry G. Sell and Ruth Hunter. The European players who assist the Americans are Leon Mathot, Jacques Volnys, Marcel Levesque, L. Morlas and M. Mailly.

Gaumont Series Popular Six New Goldwyn Productions

Enthusiastic reports of the Gaumont Series of Six Special Features are being received. The entire Eastern territory and a large part of the West have been sold, and the State Right buyers are warm in their praise of the productions. The pictures were made under most favorable circumstances and no expense was spared in the making. Special attention has been paid to the stories (adaptations of famous novels), casts and sets.

Justine Johnstone's First

Justine Johnstone makes her debut as a screen star in the Realart production, "Blackbirds," the filming of which has just been completed.

The story is adapted from Harry James Smith's play. The production was directed by Jack Dillon. Among those who appear with Miss Johnstone are William Boyd, Charles Gerard, Walter Walker, Marie Shotwell, Grace Parker, Jessie Arnold, Ada Boshell and Alex Saskins.

Olive Thomas' Last Picture

The last Selznick production starring Olive Thomas, namely, "Everybody's Sweetheart," which was completed just prior to the star's sailing for Europe, will be released according to schedule. The story is by John Lynch and Laurence Trimble directed. In the cast are William Collier, Jr., Joseph Dowling, Aileen Manning, Martha Mattox, Hal Wilson and Bob Hick.

In "The Blue Moon"

The names of the players who support Pell Trenton and Elinor Field in American's screen adaptation of David Anderson's novel, "The Blue Moon," include Harry Northrup, James Gordon, Margaret McWade, Herbert Standing, and Sidney Franklin. George L. Cox is the director.

In "Dynamite Allen"

"Dynamite Allen," starring George Walsh, is nearing completion at the William Fox studios under the direction of Dell Henderson. The cast includes Edna Murphy, Dorothy Allen, Bryon Douglas and Jack Baston.

LEVY FILM BREAKS RECORDS "Uncle Sam" Picture Completed in Four Weeks

The special pre-release invitation showing on Sept. 26, of "Uncle Sam of Freedom Ridge," the Harry Levey Productions first feature release, establishes records of various kinds.

First of all, the Harry Levey Productions is the second company formed by Mr. Levey within two months, the first of these being the Harry Levey Service Corporation, for the making of industrial-educational motion pictures, exclusively. Having launched that well on the way to success, Mr. Levey chartered his second company, whose program is the making of eight feature dramatic photoplays a year—these photoplays to be "pictures with a purpose."

Having started this company, Mr. Levey secured as his first picture, the rights to "Uncle Sam of Freedom Ridge," a story which, since it appeared in the June issue of the Atlantic Monthly, has been one of the most widely discussed stories of the year.

The most important record of all, however, has been in point of time in which this feature has been produced. Mr. Levey set a definite limit on the time that should be allowed for the production of his feature and that time was to be four weeks.

Japan Likes American Films

Four thousand, six hundred and eleven reels of moving pictures were shown at Kobe during the twelve months ending Dec. 31, 1919, according to figures made public by the city officials in charge of film censorship recently. Of this number, 1,774 reels were home-produced and 2,837 were imported, almost wholly from America.

Vivian Martin's Second

Vivian Martin's second production, to be released through Goldwyn, has been given the working title of "Polly." It was written by Edward Childs Carpenter. Sydney Olcott will direct. The cast supporting Miss Martin includes George Spink, Nadine Beresford, Ralph Bonsfield, Tom Meegan, Wallace Ray, Grace Studdford and W. MacEwen.

Cast of "The Faith Healer"

Charles D. Bennett has been selected to play the role of Dr. Sanchez in the George Melford production for Paramount of "The Faith Healer." Others in the cast are Milton Sills, Ann Forrest, Frederick Vroom, Fontaine LaRue, Loyola O'Connor, John Curry, Adolph Menjou, Robert Brower, Winifred Greenwood and May Giraci.

Director Forms Company

Merle Johnson, aged 21, said to be the youngest director in the business, has formed his own company. With Doris Kenyon as his leading woman, he has taken his cast of thirteen players to Knoxville, Tenn., where exteriors of "Footsteps," as the play has been named, will be filmed.

IS THAT SO!

Eve Unsell, scenarist of many Paramount productions, is the author of a story entitled "Stigmata," which has been dramatized by Beulah Marie Dix and Evelyn Neilson Terry. The play is to be produced in London at an early date by Miss Terry.

James W. Morrison has finished "When We Were Twenty-one," in which he played "The Imp," and is returning to the East.

Irene Boyle, who played opposite George Walsh in "The Dead-Line," is now playing the leading feminine role in "The Rider of the King Log," which Edgar Jones is making in Augusta, Me.

Mary Thurman and James Kirkwood, who have played in several Allan Dwan productions, will again appear together in Dwan's first offering for Associated Producers.

J. Searle Dawley will shortly start upon his first picture for William Fox.

Elaine Hammerstein, under the direction of George Archainbaud, has begun active work on her forthcoming Selznick picture under the working title of "Hands."

Florence Dixon, known nationally as the original coco-cola girl, plays the leading feminine role opposite Conway Tearle in his second National Pictures Theaters production, "The Road of Ambition."

Mabel Taliaferro will play the role of "The Painted Lady" in the John S. Robertson production of Barrie's "Sentimental Tommy," for Paramount.

Elmo Lincoln's new serial, "The Flaming Disk," is ready for release by Universal.

Buster Keaton has selected Virginia Fox as his leading woman in his comedies for Metro.

Louise Du Pre, who was Mary Pickford's understudy, is to be starred by the Fan Film Corporation.

Lillian Bonnie and Leslie Hull have been engaged for the leading roles in "The White Bottle," the second of the Harry Levey Productions features which is being produced under the direction of Harry Fraser.

Rockcliffe Fellowes, who played the male lead in Hugo Balin's first independent production, "An Honorable Gentleman," has returned to New York after a short vacation to his home in Canada.

Mme. Sara Brazier, well known in Shakespearean roles on the speaking stage, will shortly make her debut in motion pictures.

Gets Gaumont Films

The 20th Century Film Co., Philadelphia, has entered into a contract with the Gaumont Co. to purchase the entire series of 12 productions for Eastern Pennsylvania and Southern New Jersey. The Gaumont Co. has also closed with Celebrated Players, Chicago, for its serial entitled "In the Clutches of the Hindu" for Indiana and Illinois.

Second Levey Production

Harry Levey Productions has completed negotiations for the production of its second feature, "The White Bottle," under the direction of Harry Fraser.

SCREEN NEWS OF THE WEEK

BIG FILM FIRM FOR CANADA

Stories by Canadians to Be Made in Actual Settings

With an initial capitalization of one million dollars, a Canadian motion picture company has been formed to produce Canadian drama. Winnipeg is to be the centre and subsidiary companies will be formed in other sections of Canada, particularly in Western Canadian cities.

The nucleus of this organization is the Winnipeg Productions Limited, which was back of "The Foreigner," the picture just completed under the direction of Henry MacRae. In the new organization are prominent Winnipeg financiers.

Winnipeg has all of the facilities for making good pictures, Mr. MacRae declared. Not far away are the mountains for any background required; the lakes, the rivers, and the prairies, are here in abundance; there are undiscovered sections to the camera man which will make wonderful settings. But strongest of all is the fact that the company will make for the screen the stories of Canada's own writers—Parker, Roberts, Drummond, Service, Stead, Durkin, Ingersoll and many authors whose homes are in the east and the west of Canada. National scenic advantages—mountains, rivers, lakes and prairies are nearby.

The meeting decided to appoint Mr. MacRae director-in-chief of all the companies. The \$100,000 of stock invested in "The Foreigner" will go into the new company and amalgamation with the Calgary Productions was approved.

Gets "The Bridal Path"

Goldwyn has just purchased from Thompson Buchanan the screen rights to his drama, "The Bridal Path."

Below, Bert Lytell in a dramatic scene from "The Price of Redemption" (Metro)



In the circle at the top, a great Oriental fete is going on in "The Price of Redemption," Bert Lytell's latest Metro picture

Mary Carr, as the Mother in the Fox feature, "Over the Hill to the Poorhouse," has a joyful meeting with her favorite son

Stahl Acquires New Play

John M. Stahl the well known director, has acquired the rights of a new play entitled "Women That Pass In the Night," by Frances Irene Reels. Mr. Stahl has purchased the rights for both screen and stage production, and will commence activities shortly to make the new play the first of a series of John M. Stahl feature productions.

Mae Murray Signs

Mae Murray has signed a new contract with Famous Players-Lasky. At the same time Miss Murray's husband, Robert Z. Leonard, signed a contract to direct his wife. Miss Murray and her husband have just returned from a vacation trip abroad.

Parker Going to Hollywood to Write

Sir Gilbert Parker, author of more than a score of successful novels, who has signed a contract to write original stories for Paramount pictures, arrived in New York last week from London, and will leave October 2 for Hollywood where he will begin work at once on a special feature.

Powell in London

Famous Players-Lasky is sending David Powell to London to be featured in pictures made by the company in England. Mr. Powell will sail October 9 on the Olympic. His first picture in the London studio will be "The Mystery Road," by E. Phillips Oppenheim.

FUNERAL OF OLIVE THOMAS

Crowds Pay Tribute to Film Star's Memory

The funeral of Olive Thomas was held Tuesday morning at ten o'clock at St. Thomas' Episcopal Church. Long before the appointed time moving picture fans crowded about the entrance of St. Thomas' solidly to the police lines. Many people of importance in the theatrical world came to pay their last tribute to the little star who met an accidental death in Paris.

There were the girls from the Follies, as well as hosts of screen folk.

Shortly after ten o'clock, when more than 4,000 people packed St. Thomas' to the outer doors, a male choir of thirty-six voices sang the procession.

Immediately thereafter the voice of the Rev. Ernest M. Stires, rector of the church, was heard repeating the Episcopal burial service, with Bishop James Henry Darlington, of Harrisburg, Pa., bishop of Olive Thomas Pickford's home diocese.

Following came the honorary pallbearers—Owen Moore, Harrison Fisher, Thomas Meighan, Myron Selznick, Allen Crossland, Gene Buck, William Skelton and Harry Carrington.

Behind the ushers came Jack Pickford and Mrs. Harry Van Kirk, Olive's mother. Mrs. Pickford walked with Mr. Van Kirk, Lottie Pickford with Fred Almey. The two brothers of Olive, James and William Duffy, brought up the rear of the family group.

Eight motor carriages were used to convey the members of the family and friends to Woodlawn Cemetery, where the body was placed in a vault, to remain there pending the completion of a mausoleum. A dozen automobiles were needed to take the flowers to the cemetery.

L. C. Shumway tells his love to Margarita Fisher in "The Gamblers" (American)



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The Letters of Heloise to Her Chum

(Continued from page 603)

with lots of thoughts of manslaughter, and I received, while in this here state, many helpful messages and

Words of Advice

from leading dastards of the past and present, who have long since stopped being hisst at."

"Oh, Mr. Oland," I said, showing my perfectly formed pearl-like teeth in my dining room, "won't you tell me about them? You know, who knows but what I might be cast to play a wicked adventuress role at sometime, and there is hence no doubt but what these here messages will be simultaneously helpful to me." Wasn't I the clever kid, Margie, taking advantage of his obtuse knowledge.

"Well," said Mr. Oland, "the first psychic message was from Cain. Cain said to me through the mists: 'I am the first killer of whom there is any authentic record—a pioneer in the homicide field. I guess there is no doubt as to murder being

My Own Original

idea. As a heavy I didn't register because I pulled a prehistoric bone by resorting to strong-arm stuff when there wasn't any chance for a get-away. My only advice is, don't be violent. It ain't artistic." Now, ain't that lovely, Margie?

"Next," says Mr. Oland, "I heard from Nero, who said, 'If you're going to be a villain, don't be a piker. Be spectacular, regardless of overhead. Don't set fire to one house, burn down the whole town. My music cue sheet only called for a fiddle, but you'd better get a whole orchestration.'" I just love that, don't you, Margie?

"Machiavelli," says Warner, "said to me: 'As sponsor for the Machiavellian craft and cunning, I was the boss plotter of history. I never wasted time on individuals. My specialty was

Making Thrones Totter

and starting dynasties to crumbling sportively. Hitch your wagon to a star, but don't forget to twenty-four sheet the star!'" This ought to help you a lot, Margie, it's so educational and historical!

"Jesse James," says Warner, "was a live one. He said to me, 'Me and brother Frank doped out a system for frisking trains and stage coaches, and bumping off paymasters, that ain't been beat yet. The movie chase originated with us because we used to keep the vigilantes, the National Guard, and the standing army circulating all over the country. Don't forget the chase!'" I must remember that, Margie.

"Another pleasing personality that psychically confided in me was Pharaoh. Pharaoh says, 'The expression, the-villain-still-pursued-her is a straight steal. I'm the villain they're talking about, only I'm not so particular about the exact number that I pursue. For instance, I pursued the children of Israel into the Wilderness and clear through it and they'd have all been tangled up in the shrubbery and bull rushes yet if it hadn't been for Moses.'" That's Biblical stuff, Margie.

"Benedict Arnold," says Warner, "got away with murder and knew it. He says, 'For the real picturesque heavy who

Can Get Sympathy

when he ought to get the gate you can't beat the bird who betrays his country. Make him look like a collar ad and he'll steal the whole picture. I was so good that some playwrights have made me look like a hero. Remember Mennen's well-known saying, *Always keep your powder dry!*" Think of that, Margie, and look out for Harold!

"Getting down to the present time," said Warner, "take the Ex-Crown prince of Germany. He said to me, although quite confidentially, 'What do I know about villainy? Well, Papa tried

To Play the Heavy

under the direction of Gott, but he wanted to direct the director and now look at the darned thing. If you want to know anything about plain or fancy villainy, ask Dad, he knows!"

"Well, Miss Adair," he says, "I would dearly love to tell you more but I have to go to work now and kill a small number of people. How many, I know not! After that is off my mind I would dearly love to tell you even more." And he

Shot His Cuffs

and walked off towards the director, Margie. I guess Al was fearful that I would be smitten with the leerful lure of this infatuating villain, as he got me right out of the studio and into his car and off we drove, Margie.

"He is very fascinating, Al," says I to Al, and Al gave me a withering glance, as only Al can, Margie, and said conspicuously to me: "So I noticed!" which I surmised to be some kind of a poisoned thrust at me. Laying all kidding to one side, Margie, I ain't the kind of a girl to start an argument, especially when you are arguing with someone who is going to get your picture in the paper, so I smiled mysteriously and said nothing, which I am sure puzzled Al

More Than Usual

and he probably said to himself, Margie, "This little lady is verily a puzzle!" which is right, hey Margie, as well do you and Harold know.

Well, Margie, I am getting fearfully sleepy so I'm going to stop this here epistle right now without fear of contradiction. Say what you like, Margie, this here letter is going to stop right now as it is almost to the bottom of the column, Margie. Will write you another one of my O. Henry's next week, Margie, and tell you all the dert. Have you had any luck in getting rid of that stuttering habit of yours, Margie? Love,

HELOISE.

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HOW TO BUY SECURITIES

The First of a Series of Articles About Investments and Finance

BY HUTCH

Editor's Note: Several months ago it was called to our attention that we might be of service to our readers through the medium of a column which would give accurate advice about investments. We think we have succeeded at last in finding the right man to conduct the column and we offer his services to you without charge if you will simply write him, stating your investment requirements. The advice which he gives is confidential.

ON a bright sunny day in September Smith walked down the Avenue with a good meal under his waistcoat and an expensive hat on his head. The hat was fast growing too small for him. The week before, our friend, Smith, had received an inside tip that a certain mining stock would advance. It seemed an experienced operator, Mr. Roe, was going to buy heavily of it. Smith put a thousand dollars into the same stock on a margin. The world was rosy for Smith and his luncheons were raised to the highest level; his smile was benevolent. That was the first week in September.

The second week in September Smith walked down the Avenue, his hat in danger of falling over his ears; his luncheons were more conservative and his step did not have

Its Accustomed Spring

His smile was not at all.

What had happened? The tip that Smith received was straight, but it was, after all, just a tip and he did not get the next one in time. He felt as if the Equitable Building had fallen across his chest. He was wiped out financially.

Of course, the story has a moral! It follows: Don't get wiped out.

But how can you be sure of a good income and the safety of your principal? There are a good many answers to this question. Perhaps the first is—unless you have a large income, say \$100,000 a year—don't play with margins. There are many good preferred stocks and bonds at this time which will net you anywhere from 6 to 8 and even 9% on your investments. If you want to make money by investments, first make up

your mind to move slowly. Look up the security you wish to purchase, and find out whether it is a security or an insecurity. If you haven't the available information, go to some one who has. Don't buy a "pig in a poke."

Suppose Smith had taken that \$1,000 which he threw overboard and bought a good bond or a good preferred stock, say—for instance—a public utility bond such as Mississippi River Power, First 5s, 1951, quoted at 74 and yielding 7.10 per cent., or Prudence bonds at par, yielding 6 per cent. and free from the Normal Federal Income Tax of 4 per cent., or Consolidated Gas, New York, Convertible 7s, yielding approximately 7.75 per cent. or American Tel & Tel. Convertible 6s, yielding 7.20 per cent. Yes, there are a

Number of Securities

yielding an excellent return. In fact, there are many of these which yield a higher interest rate than they ever have before and if you buy them now, the money which you put into them, will, undoubtedly, be worth twice as much as it is today at maturity. The bond market is strengthening rapidly. Prices are advancing.

But, suppose, you don't like bonds and lean toward preferred stocks. There are many which have good possibilities and which pay excellent dividends. Take for example, Virginia-Carolina Chemical, preferred, netting 7.6 per cent., American Steel Foundry, preferred, netting 8 per cent., Bethlehem Steel, preferred, netting 7.7 per cent.

"But, how am I to know that these stocks are good?" The answer is: Ask for full information and get it.

There are a great number of worthless stocks which you can buy to net you 20-30-40 and even 50 per cent. and you must decide the question of which you would rather have—50 per cent. promise or a normal interest rate which is actually secured. Of course, in forming your plan of investment, you must not expect to get the thrills out of 6 per cent. and safety which you would get out of a 50 per cent. gamble. But over

A Period of Years

the more conservative holdings will bring you the better income and you will be ahead of the game instead of "wiped out."

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New Plays

(Continued from page 591)

cenary and selfish. His surmises prove accurate.

Meanwhile, Verna has demonstrated such worthy and enduring qualities that Jack falls in love with her and abandons his cynicism.

Alan Brooks, as actor, author and producer, is a mountain of ability, and a brilliant example of American youth who dares all things. *Vivian Rushmore*, as Helen, was consistently effective in a trying role, and *Carroll McComas* was beautiful and lovable in a somewhat limited role. *Thais Magrane* was skillful as the merchandising mother. BERNARD SOBEL.

"PITTER PATTER"

Refreshing Musical Comedy with William Kent

Musical comedy in three acts. Book by Will M. Hough. Music by William B. Friedlander. Gowns by Paul Arlington, Inc. Music published by T. B. Harms. Produced by William B. Friedlander at the Longacre Theater, Sept. 28.

Bob Livingston.....John Price Jones
Bryce Forrester.....Jack Squires
Violet Mason.....Mildred Keats
Mrs. George Meriden.....Helen Bolton
James Maxwell.....Frederick Hall
Muriel Mason.....Jane Richardson
Dick Crawford.....William Kent
George Thompson.....Albert Warner
Howard Mason.....Hugh Chilvers
Prop. of candy shop.....George Smithfield
Street car conductor.....George Spelvin
Butler.....Arthur Greeter

It is a refreshing and agreeable musical comedy which Will M. Hough and William B. Friedlander have fashioned out of William Collier's farce, "Caught in the Rain." Filled with sprightly tunes, and a number of novelties in the staging and possessing a charming singer in *Jane Richardson* and a particularly amusing comedian in *William Kent*, it will appeal especially to devotees at the shrine of Wodehouse, Bolton and Kern.

The farce has been given a rather free adaptation. The hero, now, is a veteran of the war who fears women more than the Big Berthas and whose worst experience in France was "being kissed by a general." In this role *Kent* had the time of his life, playing with a rich sense of burlesque, but withal a fine note of sincerity. *Jane Richardson* acted the feminine part with winsomeness and sang effectively. *Helen Bolton* was decorative as usual. *Mildred Keats* danced well. The song about Baghdad on the subway was encored repeatedly. The stage rain storm delighted the audience. There was an unusual scene of a Colorado copper mine. There were no jokes about prohibition. LOUIS R. REID.

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SWEET AND LOW

Seems to be no stoppin' this one. The public knows a good song when it hears one and the public picked this like it picks all my songs! Thank you one and all.

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